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LITERATURE.

Pacchiarotto, and how he Worked in Dis-temper: with other Poems. By Robert Browning. (London: Smith, Elder & Co., 1876.)

WITH *The Ring and the Book* began a distinct period in Mr. Browning's career as poet. The reader will not have forgotten the symbolism involved in the name of that poem—to work into the form of a ring the virgin gold the artificer needs to mingle alloy with the metal; the ring once made, a spirit of acid drives off the alloy in fume. So in the story of the Roman murder-case the poet mingled fancy or falsehood with truth—not for falsehood's sake, but for the sake of truth. The characteristic of Mr. Browning's later poetry is that it is for ever tasking falsehood to yield up fact, for ever (to employ imagery of his own) as a swimmer beating the treacherous water with the feet in order that the head may rise higher into pure air made for the spirit's breathing. Mr. Browning's genius unites an intellect which delights in the investigation of complex problems with a spiritual and emotional nature which manifests itself in swift and simple solutions of those problems; it unites an analytic or discursive power supplied by the head with an intuitive power furnished by the heart. Now, in Mr. Browning's earlier poems his strong spiritual ardours and intuitions were the factors of his art which most clearly made their presence felt; impassioned truth often flashed upon the reader through no intervening and resisting medium. In *The Ring and the Book*, and in a far greater degree in some subsequent poems, while the supreme authority resides in the spiritual intuitions or the passions of the heart, their momentary, decisive work waits until a prolonged casuistry has accomplished its utmost; falsehood seems almost more needful to the poet than truth. And yet it is never actually so. Rather to the poet, as truth-seeker, it appeared a kind of cowardice to seek truth only where it might easily be found; the strenuous hunter will track it through all winding ways of error. The masculine characters in Mr. Browning's poems are ordinarily made the exponents of his intellectual casuistry—a Hohensteil-Schwangau, an Aristophanes—the female characters, from Pippa to Balaustion, are the revealers of truth which, with them, is either a divine grace or a dictate of pure human passion. Eminent moments of life have a supreme interest for the poet—when life, caught up out of the ways of custom and low levels of prudence, takes its guidance

and inspiration from a sudden discovery of truth through some high ardour of the heart; therefore it does not seem much to him to task his ingenuity through almost all the pages of a lengthy book in creating a tangle and embroilment of evil and good, of truth and falsehood, in order that a shining moment at last may spring forward and do its work of severing absolutely and finally right from wrong and shame from splendour. Thus Mr. Browning came more and more to throw himself into prolonged intellectual sympathy with characters towards whom his moral sense stood in ardent antagonism. His readers longed at times for the old directness of spiritual and impassioned truth. It was this longing which made some of the lovers of Mr. Browning's poetry look with peculiar desire for a volume of shorter pieces—the first since *Dramatis Personae*—in which the intellectual side of the writer's genius might be under restraint, and the spiritual instincts and ardours might not pierce and rend as in *Aristophanes' Apology* and *The Inn Album*, but play once again comparatively unnumbered as in *Rabbi Ben Ezra* and *Abt Vogler*.

The present volume is no such gift as was *Dramatis Personae*. It contains several interesting poems, and one—"Nympholeptos"—in Mr. Browning's best manner. There is, of course, throughout the whole, the presence of a vigorous personality; we can tumble and toss even in the rough verse of *Pacchiarotto* as we do in a choppy sea on which the sun is a-shine, and which invigorates while it—not always agreeably—bobs our head, and dashes down our throat. But of the highest qualities of Mr. Browning's genius obtaining adequate expression—such as they obtained in *Men and Women*, and in *Dramatis Personae*—there is less than we had looked for in this volume of miscellaneous pieces. Its speciality, as compared with preceding volumes, is that it contains not a little running comment by Mr. Browning upon himself and his own work, together with a jocular-savage reply to his unfriendly critics. In the *Epilogue* the poet informs us that those who expect from him, or from any poet, strong wine of verse which is also sweet demand the impossible. Sweet the strong wine shall be; but not until it has lain mellowing till the century's close:—

"Mighty and mellow are never mixed,
Though mighty and mellow be born at once.
Sweet for the future—strong for the nonce."

The experience of Mr. Browning's readers contradicts this statement. Some who drank the good wine of 1855 and that of 1864 in the years of the vintages found that they were strong and needed no keeping to be sweet. Wine-tasters must make distinctions, and one of them who expected to find 1876 an extraordinary year must in his report describe the quality of its yield as "average."

The poem from which the volume is named tells in verse (correctly described by the writer as "timed by raps of the knuckle," verse almost Skeltonical) how *Pacchiarotto*, painter and world-reformer, first painted on the walls of his grotto Pope, emperor, nobles, ladies, soldiers, beggars, and, having tried his reforming ardour and oratory on these mutes, proceeded to put

the same in practice, during famine-time, upon the live human folk of Siena. The reformer is hunted through street and alley, until he runs to earth from his pursuers in a vault already tenanted by a corpse. Next day *Pacchiarotto* comes forth a sadder and a wiser—though a more unsavoury and verminous—man, having learnt his lesson, to hold on by the paint-brush and maul-stick and do his own work, accepting the mingled evil and good of life, in a spirit of strenuous—not indolent—*laissez-faire*, playing, as energetically as a human being can, his own part, and leaving others to play theirs—assured that for all and each this life is the trial-time and test of eternity, the rehearsal for the performance in a future world, and

"Things rarely go smooth at Rehearsal."

The same spirit of strenuous *laissez-faire* finds expression in one of two short poems named "Pisgah-sights." Mr. Browning's interest in social and political problems is essentially subordinate to his interest in those which concern the individual soul; a perfected human society, with no prospect of future existence for the individual, would seem to Mr. Browning a paddock in which only "ghastly smooth life, dead at heart" were possible. Contemporary social and political movements, though our time has been so deeply roused and shaken by these, have passed by unnoted in the poetry of Mr. Browning. But into spiritual questions which touch the individual life it has entered with courageous vigour.

The poem or joke "*Pacchiarotto*" cannot end without a word for Mr. Browning's unfriendly critics. Its tone—the cheerful-jocular-insulting—may be a novelty, but in substance it lacks originality. "You critics who don't admire me are very small, contemptible, malignant creatures; for one of you, who wrote *Poetry of the Period* and whose name rhymes with 'Sauced in,' I have invented two nicknames. Decamp, or my maid will throw slops at you." We had a feeling that Mr. Browning was the Herakles of our living English poets:—

"He did too many grandnesses, to note
Much in the meaner things about his path:
And stepping there, with face towards the sun,
Stopped seldom to pluck weeds, or ask their names."

And so, after all—the pity of it—our Herakles has something in him of the *genus irritabile*!

"At the *Mermaid*" taxes our faith; we find it difficult to place in Shakspeare's mouth this disclaimer of the ambition of heading a poetical faction, this condemnation of Byron and the poetry of *Well-schmerz*, and this resolutely cheerful acceptance of life. The imaginary Shakspeare bewilders us by his strange likeness to a poet of our own day, and finally the features settle down into those of a Shakspeare-Browning. Long ago Mr. Browning explained in *Sordello* that only in such songs as those of Eglamor—to whom verse was "a temple-worship vague and vast"—do you find completeness, the song and the singer being one; while from "true works"

"Escapes there still
Some proof the singer's proper life was 'neath
The life his song exhibits, this a sheath
To that."

Mr. Browning reasserts this and applies it to himself in the present volume. To us he gives his work; but his life is his own. He will not shear the cowslips from his field to sweeten for us the strong wine he makes; the cowslips are his own; he will not unlock his heart in sonnets. This is the thought of the poem "House;" a peep through the window is permitted (and, indeed, the poet comes several times to the window to say that he is not to be seen), but, "please you, no foot over threshold of mine." The same train of ideas runs on in the poem "Shop." Verse-making is the poet's trade as jewel-selling is the jeweller's; but do you suppose that the poet lives no life of his own—you know not where or how—far from his counter and his till?

"Bifurcation" is highly characteristic of the writer; two epitaphs are dictated, one of the woman who chose duty rather than passion, the other of the man who chose passion rather than duty, and who strayed and stumbled. Ardour and enthusiasm have always appeared to Mr. Browning as more needful to man's highest life than obedience to law; and therefore he cannot call the impeccable person a saint, nor the man who has come to the end of this term of life stained and bruised, a sinner. "Fears and Scruples," again, reminds the reader of many earlier poems—it is a confession of the trials of theistic faith in a world from which God seems to be an absentee. What we thought were letters of our friend are proved forgeries; what we called his loving actions are the accumulated results of heredity. Yet, even if theism were abandoned it would have borne its fruit:—

"All my days I'll go the softlier, sadlier
For that dream's sake! How forget the thrill
Through and through me as I thought 'The
gladlier
Lives my friend because I love him still'?"

The story of how the gallant Breton sailor, Hervé Riel, saved the French fleet, and chose for his reward a holiday to see his wife, the Belle Aurore, is already known to readers of the *Cornhill Magazine*. A grim-grotesque incident from the history of the Jews in Italy is related at length in the poem "On the Privilege of Burial." "A Forgiveness" is a blank verse monologue, uttered in the confessional by a husband who has sealed his pardon of a wife (faithless because she had doubted his love) by doing her to death; the priest who listens is the wronger of the dead woman, and the poem closes with the sudden transformation of the seeming penitent into an armed avenger. An interesting note on Shelley's *Cenci*, explaining why the Pope, who was inclining to pardon Beatrice, of a sudden resolved upon her condemnation, is given in "Cenciaja." It might, with no loss of effect, have been given in prose.

The only poem in the volume which takes rank with Mr. Browning's best poems of 1855 and 1864 is "Nympholeptos." The nympholept stands before his white ideal craving love; and it seems as if she will grant him only pity and pardon. He departs from the white light of her presence, into the refracted rays of our low earth—departs to obey her bidding, to pursue the

yellow ray or the ray of crimson wherever it may be found, if such has been her will.

"Forth at your behest

I fare. Who knows but this—the crimson-quest—
May deepen to a sunrise, nor decay
To that cold, sad, sweet smile?—which I obey."

One dare not intrude into the sanctities of what the poet reserves from his readers; but in a volume where much is personal it is hard to restrain oneself from finding a pathetic personal significance in this poem; it is not easy to turn away our imagination in thinking of the nympholept's ideal from one who was the

"Lyric love, half angel and half bird,
And all a wonder and a wild desire."

This review of Mr. Browning's new volume amounts to saying that all his work is not his best work. Happily for one reader Mr. Browning's poetry has too strong a hold on his love and gratitude to permit them to escape, even when escape seems least difficult.

EDWARD DOWDEN.

The Journey of Augustus Raymond Margary, from Shanghai to Bhamo, and back to Manwyne. (London: Macmillan & Co., 1876.)

THIS volume has a twofold claim on our attention: it is interesting, first, as a portrait of one whose early career, untimely closed, bore promise of much distinction; and, secondly, as an account of the valuable service he had already performed, and in the completion of which he lost his life. The work consists mainly of Mr. Margary's letters and journal describing his residence in China in the Consular Service, and his now famous journey across that country; with a supplementary chapter by Sir Rutherford Alcock on the policy which led to the journey.

The portrait unconsciously drawn in his journal and letters is a very attractive one. Brave and unselfish, with a fund of good temper and tact, he is at times overflowing with boyish high spirits, all the while naively lamenting his consequent distaste for the ascetic side of religion. He was appointed at the age of twenty-one to a student-interpretership in China, where we find him combining a good deal of social enjoyment with that careful study, not only of the language, but of the manners and character of the people, to which his after success was so largely due. A competent knowledge of so vast and difficult a subject could only be attained after years of study; it was therefore no small tribute to Mr. Margary's attainments and character that he should have been selected for the delicate task of traversing China to the Burmese frontier, to meet and escort the mission sent by the British Government to penetrate China from that side. Although suffering severely from illness, Mr. Margary's spirits rose at the prospect of so important a mission, and he modestly expresses a confidence in his own powers which was fully justified by the result. The qualities requisite for successful travelling in China are in many respects of a higher kind than those needed by the traveller among barbarous tribes. A people with an ancient and complex civilisation of their own, and ignorant of, and ignoring,

any other, has necessarily but one standard of manners. To create a good impression, therefore, or even to avoid offence, the traveller must be acquainted with an elaborate code of etiquette, as well as with the niceties of a language, and with the habits of thought and feeling of a people, utterly dissimilar from his own. As we follow Mr. Margary on his journey, we feel that nothing short of his great familiarity with these could have carried him through the various difficulties that beset him; and this, combined with his rare opportunities for observation, gives a peculiar value and interest to his remarks on the people. They seem—as, indeed, they pique themselves on being *par excellence*—a very reasonable people: at all events, when their self-interest or vanity is appealed to. On more than one occasion, when surrounded and hustled by an excited mob, the traveller dispersed them, abashed, by an appeal to the far-famed courtesy and civility ("Li") of China. When we reflect on the probable result of such an appeal by a Chinaman to an English crowd, we must admit that their application of the term "barbarian" may have some justification.

The question whether or not they are a cowardly people is, Mr. Margary says, a difficult one. Their soldiers have sometimes fought bravely against us, and they submit to a surgical operation with extraordinary firmness:—

"And yet one or two Europeans may thrash a whole crowd, and their sailors are useless in a storm. The real clue to a Chinaman's action is his settled principle of non-intervention. To move in any matter, there must be some strong circumstance affecting him personally to urge him. He will stand by and stare at a Chinaman killing a foreigner with exactly the same indifference as at a foreigner beating a Chinaman."

Elsewhere he says:—

"It is the nature of Chinamen to give in to anything which asserts its superiority. A kick and a few words in his own tongue telling him he is an ignorant boor will make a common Chinaman worship you. Singly or in small groups they are the pink of civility, but a mob is rather dangerous."

For hundreds of miles Mr. Margary passed through districts where Europeans are unknown, and the curiosity with which the people pressed to see him was natural and excusable. But when the inconvenience became too great, a remonstrance, or at the worst an appeal to the local mandarin, was generally sufficient.

He was, of course, furnished with passports from Peking, and his reception by the local authorities along his route was in the great majority of cases satisfactory. Like the common people, they were surprised, as well as flattered, by his familiarity with their language and their customs, and this, combined with the tact and good humour of the traveller, often turned the scale, and produced civility and friendly feeling when nothing else would have done so. Many of them went considerably out of their way to show hospitable attention; occasionally his offered visit was declined from excess of deference, the theory in such a case being that the honour of a visit was too great. In like manner it is considered polite in conversation to show an interest in the person addressed by asking a variety of

personal questions which elsewhere would be considered indiscreet. On the whole, though he would not trust them over-much, his opinion of the people is distinctly favourable. Again and again he describes them as "charming" when properly dealt with, though he prefers the country people very much to the population of the towns.

Mr. Margary's observations do not bear out the usual belief in the excessive population of the country. Apart from the districts which have been wasted by the Mohammedan, the Tae-ping and other rebellions, he passed through great tracts of cultivable land lying barren, and many a hill-side available for pasture with but few traces of cattle. Within the walls of the cities, too, there are, he tells us, waste spaces equal to the area occupied.

The physical obstacles and privations of the journey do not seem to have been very great. There is often a scarcity of food, and the inns are horribly dirty. On the other hand, their bills are not excessive, the usual charge for a night's lodging being about 4d.

The first part of the journey was performed by water, the great Yangtse-kiang being now navigated for some 700 miles by large American steamers. From Hankow a small boat conveyed the traveller some hundreds of miles to Ch'en-Yuan fu, whence he proceeded by chair, the discomfort and even danger on some of the precipitous mountain roads being considerable. Although unable to take observations along the route, his vigorous descriptions of the general appearance and of the resources of the country are full of interest. Ascending the River Yuan, through the province of Hunan, he describes the scenery as splendid; the river winds through marvellous gorges, with hundreds of rapids, and the hills are clothed with profuse vegetation, while the peaks beyond them are covered with pine forests, the timber being floated down in rafts. Coal mines were also observed, the coal cropping out on the surface, but very inefficiently and ignorantly worked. There is great jealousy everywhere of the geologist and his hammer. The botanist, on the contrary, gathering plants, is set down as a physician, and is respected accordingly.

Further west, towards the province of Kwei-Chow, the country is fertile and beautiful, but wholly deserted. It was overrun a few years ago by the savage mountain tribes called Miaotze. These had for centuries been oppressed by their "celestial" superiors, and at last seized the occasion of the Tae-ping and Mohammedan disturbances to wreak their vengeance, which seems to have been very complete. But they were at last put down by the Imperial troops, and the country is slowly recovering. The lofty wooded hills and valleys are now rich and grand, population and cultivation increasing westwards as the famous province of Yunnan is approached. From this varied and productive region, the Caravan of Marco Polo, descend most of the great rivers of South-Eastern Asia, and its possessors are said to have always thus exercised a certain control over the countries watered by these streams. The province is still suffering from the effects of the Mohammedan rebellion, which lasted for eighteen years,

and was at last suppressed with terrible slaughter. Mr. Margary's difficulties began to thicken here, and he seems now first to have doubted whether he was to be allowed to succeed in his mission. The jealousy felt by the provincial authorities was natural, for Major Sladen, seven years before, when attempting to enter the country, had treated with the Mohammedan ruler as an established and friendly power. However, all difficulties were apparently overcome, and with a fair show of friendship Mr. Margary was forwarded on his way through the hill country which separates China from Burmah. This is peopled by the Shan tribes, a half-civilised race, the remains of a great kingdom which, as late as the fourteenth century, occupied the country as far south as lat. 16°. But these hills are also partly occupied by a wild and sturdy race of immigrants from the North, called Kakhyens, without whose good-will it is impossible to pass through the country. Mr. Margary, however, succeeded in joining the party under Colonel Browne in Burmah, who "gave me a hearty welcome, with congratulations on my splendid journey." After some delay a start was effected, but it soon became evident that there were difficulties ahead. Mr. Margary, confiding in the friendly intentions of those who had received him so well a few weeks before, went on in advance of the party, and reached the Chinese town of Manwyne, where he was murdered. The Mission was attacked by a considerable force, and had to fight its way back into Burmah, the Burmese escort fortunately remaining staunch. An account of their journey by Dr. Anderson, a competent and experienced observer, was lately reviewed in these columns. It can hardly be said that the information obtained was worth the cost—misunderstanding and loss of prestige—at which it was acquired.

The question remains, By whom were the murder and the attack on the Mission instigated? It is not likely that the opening of a trade route, with treaty stipulations and the abolition of monopolies, would find favour either with the Chinese authorities or with the King of Burmah. Suspicion at first fell on the latter, but the conduct of the Burmese escort seems to negative this view. The Chinese would hardly have acted as they did without some high sanction. The chief official in those parts was a certain Li-sieh-tai, a former leader of irregulars, whose services against the Mohammedans had been rewarded by a high command, and who received Mr. Margary with an exaggerated deference which excited suspicion. It is to be hoped that the matter may be cleared up by the report, not yet published, of Mr. Grosvenor's enquiries. Meanwhile the remarks of Sir R. Alcock on the subject deserve the attention due to the position and character of the writer. He speaks, naturally, with caution, but we gather that he considered the Mission ill-timed, and that the Chinese, already prejudiced by recollections of Major Sladen's doings, were not fully informed of our views and intentions, and had accordingly ground for complaint. But this, of course, does not justify violence and murder, and redress must, Sir Rutherford Alcock says, be exacted in some form

or other. In common with the Calcutta authorities, he is not sanguine as to the commercial value of a trade route through China, but suggests that this would be the most appropriate form in which redress could be taken. Like all who were brought into contact with Mr. Margary, he speaks in high terms of his character and attainments. *Multis ille bonis flebilis occidit.* We shall be fortunate if those to whom our future intercourse with the people of China is entrusted are equally well qualified for their difficult task.

COUTTS TROTTER.

An Alphabetical Dictionary of Coats of Arms belonging to Families in Great Britain and Ireland. By John W. Papworth, F.R.I.B.A., and Alfred W. Morant, F.S.A., F.G.S. (London: Issued to Subscribers only.)

THIS important work, commenced as long ago as the year 1858, has at length been brought to a conclusion, and forms one of the most valuable additions made to heraldic literature during the present century. Unhappily, it forms also the last monument of its author's zeal and industry, for Mr. John Woody Papworth neither lived to see the completion of his design, nor to receive even a tardy recognition of its merits. The plan which he adopted for its publication, so far from affording him any remuneration for his vast labour, actually entailed upon him considerable loss, and it must be a further subject for regret that it had the effect of restricting the issue of copies within what must prove to be far too narrow limits.

The object of Mr. Papworth's work is—as stated in the introduction—"to enable the generality of persons, though but slightly acquainted with heraldry, to ascertain with facility the names of families by whom any given coats of arms are, or have been, borne." The plan is thus the very reverse of that pursued by Sir Bernard Burke in his well-known *Encyclopædia of Heraldry*. In the latter the names of families are given in alphabetical order, followed by the arms borne by each; in the former the coats are first blazoned, and then assigned to their several owners. Thus each work is in effect almost an index to the other.

The general principle of the plan adopted by Mr. Papworth is thus explained by himself:—

"The arms are blazoned (i.e., technically described), and are arranged in alphabetical order by the names of such of the respective charges as are first mentioned in the blazon; so that the inquirer has but to blazon the coat, and the first charge that he names shows under what title in this dictionary the coat is to be sought. When there is no charge the tincture of the field is to be considered as the charge, and such coat will be found under the head of that metal, colour, or fur," &c.

Perhaps the method employed will be better explained by means of an example. We meet, for instance, with a coat which is blazoned in the following terms:—"Argent, three saltires sable, on a chief gules a lion passant or." Here, the first charge being saltires, we look for the coat under that head, and on account of its complicated

character, find it among the very last of its subdivisions. Had it been simply "argent, a saltire azure," we should have sought for and found it in the first division of the subject.

A very little practice will be sufficient to render the student familiar with Mr. Papworth's system, which seems to us extremely ingenious. Of course it is not absolutely faultless, and occasionally we meet with cross-divisions that are puzzling; but on the whole it works well, and is far more simple than upon a superficial view it would appear to be.

The utility of such a dictionary is obvious. Who is there that in the course of his rambles is not constantly meeting with some sepulchral monument or fragment of emblazoned glass, whereon can still be detected the traces of armorial bearings? If these can be identified, he is at once supplied with a clue to the past history of the relic, which thus becomes invested with additional interest, and may possibly supply a missing link in the genealogy of a family.

We are grateful to Mr. Morant for having taken up and brought to so happy a conclusion the laborious work which Mr. Papworth had begun, and we can only express our hope that the remarks we have made may be the means of drawing attention to its many merits and sterling value.

CHARLES J. ROBINSON.

DR. WHEWELL'S WRITINGS AND LETTERS.

William Whewell, D.D., Master of Trinity College, Cambridge. An Account of his Writings, with Selections from his Correspondence. By I. Todhunter, M.A., F.R.S., &c. In Two Volumes. (London: Macmillan & Co., 1876.)

NEITHER Dr. Whewell's shade nor the living Mr. Todhunter is to be felicitated on the division of labour which has allotted the examination of these literary and scientific remains to the latter gentleman, while the preparation of the biography is reserved for Mrs. Stair Douglas and Mr. Aldis Wright. It is impossible that the one task should not trench on the other, and Mr. Todhunter's candour prepares his readers for a discovery in a very early part of his preface that anything short of the whole responsibility of a comprehensive biography, for which books, letters, manuscripts, memoranda should be freely laid under contribution, must needs be a mistake. Set face to face with the promiscuous heap of the late Master of Trinity's papers, left to his own judgment in selecting from a very capriciously preserved correspondence, but still cramped by the reservation that many of Dr. Whewell's correspondents' letters were under an embargo for the biographies proper of the writers or the receiver, Mr. Todhunter has undertaken a somewhat thankless office, and, while impressing us with the patient industry of his research and criticism, failed to produce a book that can ever be more than an annotated catalogue of the voluminous writings of one as to whom Sidney Smith said, with a truth only simulating satire, that "Science was his forte, and omniscience his foible." The very thoroughness

of Mr. Todhunter's editing, the conscience he makes of leaving no work, paper, or pamphlet, in those heaps which he has reduced to system, unchronicled or uncannvassed, is in itself a detriment to the readableness of these volumes, which to be grasped effectually would task the midnight oil of the most dogged student, and after all leave him not a little perplexed as to the advantage of such a universalism of studies as is embraced in them. Dr. Whewell's was doubtless a most remarkable career and genius. Born in 1794, and owing his education to the Grammar Schools of Lancaster and Heversham, to which latter he was transferred through the lure of its exhibitions to Trinity, he made his way, in due course, to that great foundation, and as one of its most successful alumni from first to last might have been said not only to have "stript the tree of knowledge," but had a taste of most of its substantial fruits. Just missing the senior wranglership in Jacob's year, he soon found himself a fellow and lecturer of his college, professor of mineralogy in 1828, of moral theology and casuistical divinity in 1838, and after running the round of University offices, and receiving endless compliments and honours from without—such as a seat on the Council of the Royal Society, the Presidency of the Geological Society and of the British Association (which he had had no small part in founding)—he reached what might well be the acme of the ambition of a man of science or letters, the Mastership of Trinity, in 1841. When he received the spontaneous offer of this dignity from Sir Robert Peel as First Minister of the Crown, he was on his wedding tour, and so kindly and congenially did he throw himself into the work of his new office that, being made Vice-Chancellor of the University in 1842, he ever afterwards appears a central figure and a pillar of the University, both as to its discipline and studies, until his career was terminated through a fall from his horse in 1866. Assiduous and untiring in research in the ascent of his fame, it must be owned that even after he had rounded the hill there was no champion to whom the University so steadily or naturally looked to maintain her rights, and sustain her credit, whether in council or in controversy; and although universality of studies and acquirements involves of necessity some alloy of distraction along with the wonder it attracts, we must say that the great names which go bail for Dr. Whewell's thoroughness are sufficient to countervail any suspicion of superficiality. "Ex uno disce omnes." The candid and independent witness of Sir Charles Lyell, in vol. i. p. 112, is deserving of full confidence:—

"There was a time," he wrote in 1840, "when I used to regret that you had not concentrated your powers on some one department of physical science, and become a giant in that, or at least that you had been satisfied with some two or three of the arts and sciences; but I have for some years come round to the belief that you have been exercising the calling for which Nature intended you, and for which she gave you strength and genius; and that you have given a greater impulse to the advancement of science among us by being a universalist, and by mastering so much of chemistry, mineralogy, astronomy, geology, and

other branches, than you would have done if restricted to the perfecting of any one alone."

In connexion with this testimony, readers would do well to turn to the first of two letters written by Whewell to the Rev. W. Vernon Harcourt, of York, in 1831, with reference to the organisation of the British Association for the Advancement of Science, then in embryo. Few other men, if any, in Great Britain, could have handled the vast subject so clearly, so minutely, or so comprehensively (see vol. ii. pp. 126-130).

His first piece of authorship dates as far back as 1819, and was a volume on mechanics, an elementary treatise, of which it might suffice to say that it ran through seven editions; but with the advantage of Mr. Todhunter's critical running commentary we are reminded of a minor fault of style in the author's habit of frequently saying "I have said elsewhere," without giving a reference; and a graver fault, seeing that his subject-matter was scientific—viz., unnecessary change of language where there was the same sense. The work on mechanics, now for many years *passé*, is described as sound in its distinctions and principles, but not well arranged or inviting or elegant in form. Worst of all, it was continually undergoing alteration, and this we are told was the rule rather than the exception with Dr. Whewell's works. It was notably the case with his well-known *Philosophy of the Inductive Sciences*, first published in 1840 in two octavo volumes. A second edition appeared in 1847, with an addition of 200 pages. And in 1853 he separated the work into three, in small octavo, the *History of Scientific Ideas*, two volumes, the *Novum Organum Renovatum*, and the *Philosophy of Discovery*, the last containing large additions. These were made to range with his third edition of the already published *History of the Inductive Sciences*; but in all these changes he did not enhance the value of what is truly designated "a noble design executed with rare ability" by the addition of an index. The signal exception to this mutability of treatment was his able Bridgewater Treatise (the first of a great series) on *Astronomy and General Physics considered with reference to Natural Theology*, which was first published in 1833, and was the most popular of all these treatises. This volume first made him famous, and, passing through six successive editions up to 1864, is one of the rare examples of permanent form among his writings. It would be simply vain to attempt to enumerate in an article the endless papers and tracts which Whewell contributed to scientific and literary reviews—a heap made all the more immense by the fact that if he chanced upon criticism of his own writings he invariably "up and answered it" in one print or another. In one year we read of his reviewing Herschel, Jones of Haileybury, and Lyell; and it is amusing in another year to find him disappointed in a scheme that seemed within an ace of accomplishment—of "introducing to the public through the same number of the *Quarterly Review* his friend Jones's *Essay on the Distribution of Wealth* and Herschel's *Discourse on Natural Philosophy*." But the bold project of two articles in a single number was more than Whewell was able to compass.

The "political economy" paper had to be transferred to the *British Critic*. Among some of the feats in reviewing which Whewell achieved, one, if we read Mr. Todhunter's account aright, was a review of himself (see vol. i. p. 75), and in an article of the *Quarterly* on Mrs. Somerville's *Connection of the Physical Sciences*, he quotes as "from the mint of Cambridge" a specimen of versification that is undoubtedly his own. Of course, the former literary feat is not unparalleled, while the MS. of Sir Walter Scott's critique upon one of his own novels still exists as a literary curiosity. While there is scarce any literature of his day in which Whewell had not a hand, it is something to know with authority from these volumes that he did not contribute to the brothers Hare's *Guesses at Truth*; though he wrote more than a hundred letters to Julius Charles Hare, and was drawn to him, among other affinities, by a keen interest in philological researches. As regards Dr. Whewell's more substantial works, we find that Mr. Todhunter prefers to the *History of the Inductive Sciences* his later work on their *Philosophy*, recording, however, the conviction that in this opinion he knows himself to be in a minority. Sir Henry Holland took a practical view, when he suggested that both works might better have been welded into one. On the *History*, however—as evincing the extraordinary union of vast and wide learning with great ability—will probably rest the fame of Dr. Whewell in chief, though doubtless his *Essay on the Plurality of Worlds* represents his best title to cleverness and skilful pleading. That essay was published in 1853, and vindicates its author's reputation and ability by the amount of notice it attracted in *utramque partem* from reviewers. Sir John Herschel as well as Sir Henry Holland doubted Dr. Whewell's deliberate belief in his own arguments against plurality. The present editor advances proofs that such doubts were unfounded. A curious fragment *à propos* of this controversy has been unearthed by Mr. Todhunter from the unpublished papers, and given in analysis in Chapter XX. of the first volume. It represents in the form of fiction the narrator's successes in endeavours to communicate with the sun, moon, and planets, and is even in its abridged form more readable than the publications of a like character which have since acquired popularity.

Time and space forbid even a glance at Whewell's work as a preacher, a teacher of Morals, or a champion of the system and advantages of his university. It would, to our thinking, be unprofitably wasted on his lucubrations or crotchets about English hexameters and elegiacs, as to which there is some evidence in the first volume that he came in for a good share of ridicule. His printed poetical remains are not striking. What might be said of Sir John Herschel's translating the *Iliad* into hexameters is true of Whewell's kindred exertions, that it was flat robbery of Science. But perhaps both deserve acquittal on the plea of "neque semper arcum," &c. Mr. Todhunter seems to imply that after his full prime he relaxed his zeal of research, and did not cultivate

familiarly the younger generation of men of science. Success, advancing years, domestic happiness, tend this way. But that he was to the last omnivorous with regard to general as well as scientific literature may be seen from his correspondence in vol. ii. His letters, always interesting and instructive, are often lively and smart; they give a pleasant idea of what he was to his friends, though the world without regarded him as overbearing and disputatious. To his friend Jones he was consistently staunch and appreciative. Two letters to Sir Cornewall Lewis on the receipt of the *Hey-diddle-diddle Inscription* and the *History of Astronomy among the Ancients* (see pp. 424-5, vol. ii.) are worth notice as models of acknowledgment of such literary courtesies, particularly when it is doubtful whether that stage of perusal will ever arrive at which you will be able to pronounce critically on a book.

We are sorry that Mr. Todhunter's obvious pains and labour have been expended upon a work where his wings are clipped.

JAMES DAVIES.

Acts of the Collegiate Church of SS. Peter and Wilfrid, Ripon, A.D. 1452 to A.D. 1506.
Edited by the Rev. J. T. Fowler. (Surtees Society.)

THE Surtees Society has broken new ground. As far as we are aware, this is the first act-book of a mediæval ecclesiastical court that has been printed. A useful service to historical literature has been done, and a still greater one will be accomplished if this should, as we may hope, be the forerunner of others of the same class. Interesting as the volume before us must be to every one who has a sincere desire to enter into the life of our forefathers before the Reformation, there can be little doubt but that if our ecclesiastical records were properly examined, many far more important documents of the same class would be brought to light.

The manuscript which Mr. Fowler has edited has suffered much. It is not, we gather from his preface, the remains of one volume, but parts of several, which have been bound up together. Being thus fragmentary, we sometimes lose the thread of a case. On the whole, however, such information as is given is commonly perfect, or exists with such a measure of completeness as to furnish the reader with means for ascertaining the nature of those portions that are missing.

The ecclesiastical and civil jurisdiction of the bishops and various capitular bodies during the Middle Ages is a dark subject. Not many Englishmen in these days are learned in the Canon Law, and to the most accomplished canonist there are many things connected with the working of the English spiritual jurisdictions which would need an interpreter. As each of the manor courts, though constituted on the same general plan, had its own local customs and methods of procedure, which had the force of law within the limits of its jurisdiction, so it would seem that the ecclesiastical courts of Britain had as they grew to maturity gathered to themselves peculiar rights and practices which became part and

parcel of the law within the boundaries in which they acted. Acknowledgments of tenure, invasions of the liberty of Ripon, and adulteration of goods, were not ecclesiastical offences, but the chapter was the local authority, and it became incumbent on it as a legal tribunal to discharge, not only the ordinary functions of an ecclesiastical court, but also many that pertain to a manorial jury. By far the greater part of the record is, however, occupied by memoranda of causes which in the ordinary course of things would have come before spiritual judges. The editor gives in his preface an analysis of the contents of the act-book; from it we gather that there is mention of but two cases of theft, and one of receiving stolen goods, while there are nine matrimonial causes. We must not therefore conclude that disputes relating to espousals and marriage were at Ripon in the fifteenth century far more common than stealing. The truth undoubtedly is that thieves were usually dealt with, as at present, by the secular arm, while controversies as to a religious ordinance must all of them have come before the Church tribunal.

The indefinite state of the law of marriage in the Middle Ages, in this and almost every other European country, gave cause to unnumbered scandals, and some of the most cruel wrongs that disgrace its annals. Not only were irregular marriages very frequent but many unions which would now be held to be good were then rendered void by proof being given of a pre-contract. It was not until the sixteenth century that these scandals were somewhat abated by national legislation and by the decrees of the Council of Trent; even at present there are improvements to be wished for. If it be mere Utopian dreaming to speculate as to the wisdom of one uniform marriage-law for Christian Europe, it does not seem unnaturally stupid for men to ask that on so important a matter there should be unity throughout the British Isles. Evil as our present case may be, we are better off than our forefathers were, in whose path of wedded felicity previous espousals, real or pretended, threw many difficulties unknown at present. Now if a lady's lover deserts her and marries another she has to content herself with an action for damages; then, if she could produce evidence of a pre-contract, however clandestine the espousals might have been, she stood a good chance of the far sweeter revenge of hearing her lover's marriage with her rival declared void, and the children, if there were any, pronounced illegitimate. So very few proceedings in matrimonial causes of a date prior to the Reformation are accessible in print that, for purposes of social history, we value very highly the few which Mr. Fowler has recovered for us. They relate, without exception, to poor people, or those of the middle class, and this, so far from being a disadvantage, is much in their favour. Students of the past are anxious to realise as far as may be the social, moral, and religious life of their predecessors. And they are far more likely to gather facts which are really useful from quite ordinary cases than from the world-renowned litigations of Henry VIII., and others such as he, who

could afford to import endless form and delay into the proceedings, and who had it in their power, as a last resource, to override or alter the law when it bore heavily on them. The longest and most important of these causes is that of Margaret Donnyng, who was, as was alleged, contracted in marriage to John Owlthwayt, "caementarius," and likewise to a certain Thomas Swan, of Richmond. We have in evidence the words she used, not as in other cases in a Latin version, but in plain English, as the young lady spoke them:—"Here I take yow John to have to my husband to dede us departe." They are not verbally the same as the form in any of the service-books we have examined, but they were certainly sufficiently like those authorised by the Church to be valid. After these words were said Margaret fetched a cup of beer and handed it to her lover, who drank of it; he then returned it to the young woman, who drank also. Whether this drinking from one cup was held by the contracting parties to be a needful part of the rite is not stated. We may, however, be sure it would not have been recorded had it not been understood that meaning was attached to it. Probably neither the parties concerned nor the members of the court which tried the cause were aware of the high antiquity of the custom.

The impression which the act-book, taken as a whole, gives us, lends no countenance to the glowing pictures which admirers of the Middle Ages are wont to draw of a time when the Church had no heretics to contend with, and could therefore devote all her energies to waging war upon moral evil; still less does it confirm those dark visions of moderns who seem to think that civilisation lay dormant for a thousand years (*cf. Draper's Conflict Between Religion and Science*, 264). But few atrocious crimes are noticed; but there are twenty-four cases of clerical incontinence, some of which are of a gross nature. The penances for these faults were usually commuted for a small pecuniary payment. Riots, too, were frequent; but most of them were probably either affrays in pursuit of game or contests as to rights of property, acts which were in some degree justified by the popular opinions of the time. There is one curious case of assault within the minster during the time of divine service, which might have ended very seriously for the persons concerned. On the feast of the translation of Saint William, Archbishop of York, two Ripon tailors, Reginald Sele and Edmund Styrkland, quarrelled and came to blows. Reginald, it is affirmed, struck his adversary on the head, without any reason whatever, drew his dagger, and generally bore himself as we are told, "tumide et pompose, ad magnum timorem personae et praepudicium immunitatis ecclesiasticae." We cannot find that punishment was awarded; perhaps the case broke down in the hearing. If it were proven, we imagine that the offender would be compelled to do severe penance, for not only was it, according to the ideas of the time, a flagrant offence to fight in a church, but there was also danger of great inconvenience, loss, and expense to the chapter. Had blood been shed therein the minster would have suffered defilement,

and no service of any kind could have been held therein until it had been reconsecrated.

We have evidence that almost the whole population of Ripon were wont to fulfil the canonical obligation of confessing before and communicating at Easter. In 1481 one contumacious person was discovered. Isabella, the wife of Robert Greve, not only had abstained from receiving the sacrament, but had partaken of flesh meat in times of fasting; she had, moreover, added to her offences by telling falsehoods, saying she had confessed and communicated at Mount Saint John, a commandery of the Knights Hospitallers near Thirsk; order was therefore given that she should be excommunicated—"cruce erecta, pulsatis campanis, candelisque accensis et extinctis."

There are a large number of wills enrolled in various parts of the volume. To many readers they will prove by far the most interesting portion of the record. They are mainly those of tradesmen and folk of the lower ranks of life, and on that very account throw a stronger light on the life of the time than do the testaments of the by far greater people which have appeared in former publications of the Surtees Society. The will of John Sendale, canon of Ripon and of York, which bears date 1467, contains many noteworthy bequests. It is, indeed, one of the most interesting documents of the kind that we have seen. After leaving his soul to God, the Blessed Virgin and all saints, and his body to be buried in the nave of the Collegiate Church of Ripon, near to the altar of the Holy Trinity, he desires that a Trental of Saint Gregory may be said for his soul, and that 6*l.* 13*s.* 4*d.* may be given to poor, decrepit and impotent folk at his burial; then follow sums to many of the York guilds, to the fabric of the house of Saint Robert of Knaresborough, to the monastery of Beauville, to the Carthusians of Hull, to the prisoners in the Archbishop's gaol at York, and to cripples and lepers in the same city. After many other gifts we come to twenty gold nobles, *antiqui ponderis*, for the use of the shrine of the blessed (beati) Richard Scrope, formerly Archbishop of York; this passage is especially noteworthy as showing how popular devotion outran ecclesiastical decrees. Scrope was, as Mr. Fowler says, "the most beloved and venerated of all the archbishops of York." His murder, for we cannot call his execution by any milder name, had made a deep impression on the hearts of the northern people, to whom his family was well known. No sooner had his body received burial than the people—

"flocked in crowds to make prayers and offerings at his tomb; and his fame would doubtless soon have altogether eclipsed that of St. William, had not very peremptory orders come from the King, the Archbishop of Canterbury, and the Dean of York, who was Chancellor, against all adoration of the late Archbishop, publication of his miracles or oblations at his tomb. . . . In a convocation held in 1462, one of the matters under consideration was the canonisation and translation of Archbishop Scrope, and, though the matter appears to have dropped, the present bequest shews that five years later one canon of York at least looked forward to its being some time carried out."

The order against placing offerings at the Archbishop's tomb seems to have been re-

called or to have fallen into disuse. An inventory of the treasures of York Minster taken very early in the sixteenth century (*Fabric Rolls*, 223) shows that the tomb was then hung around with costly offerings. Among them were ships, oars, arrows, hands, feet, eyes, hearts, and many other memorials of supposed deliverance from peril or sickness.

The Appendix to the act-book contains several documents of value. The most important, to any one not specially interested in Ripon, is the "Inventory and Funeral Expenses of Margaret Pigott," taken in 1485. It is unfortunately imperfect, but even in the mutilated state in which it has come down to us we are furnished with a vivid picture of a fifteenth-century household. The funeral pomp may almost be recalled once more to sight by anyone who reads the latter part of the document.

Mr. Fowler has discharged his editorial duties honestly and well. There are remarkably few errors in the text, and the notes are to the point and short. Unlike some former Surtees books, this volume has a copious index. EDWARD PEACOCK.

Pidgin English Sing-Song. By C. G. Leland. (London: Trübner & Co., 1876.)

"PIDGIN-ENGLISH Sing-Song" is the pleasant result of an expedition of Mr. Leland's into one of the queer regions of character and expression with which he is familiar. The word "pidgin" has been known in England for many years as a Chinese expression not less useful than "nice" is, according to Mr. Disraeli, in our own speech. Mr. Simpson contributed an amusing article to our knowledge of this *lingua franca*, and Mr. Leland, taking example by the moral rendering of *Excelsior* named *Topside Galow*, has told a variety of anecdotes in simple pidgin metre and unaffected prose. The student of comparative philology and of the development of language will find a great deal to interest and instruct him in Mr. Leland's prefaces and notes. Pidgin English has grown up out of the vocabularies which instruct native servants in the "words in use among the red-haired barbarians." These words are printed in a way that would delight the uneasy people who believe in phonetic spelling. *Yang-ki* is not very like "uncle," nor does *ha-sze-man* at once suggest "husband." One would not take *ki-lin* for "green" at a first glance; but it is by improving on these obscure germs of talk that the Chinese at last acquires the fluency of Ah Chung, who contributes didactic notes to Mr. Leland's *Sing-Song*.

Perhaps the most diverting feature of Mr. Leland's verses, next to their extraordinary fluency in this strange medium, and to the wonderful success with which he finds rhymes when the reader almost gives him up for lost, is the almost entire absence of morality in his characters. Thus, Wang-ti saves the life of an American photographer, and then confides to him the great sorrow of his existence. Wang-ti was dull, but ambitious; and, since Government had kept a strict eye on the tricks of the Heathen Passee, it was impossible for Wang-ti to score a good

class in the schools. His American friend, with equal unscrupulousness, says:—

"And if the thing will help you, if nothing else avails,
I'll photograph them classics upon your finger-nails—
I see you wear them awful long (for gouging, I suppose);
I'd put the Astor Library upon such nails as those."

Wang-ti thus "goes topside" when the *Kuy* degrees are given, and uses the influence which his position lends him to get his friend Government contracts.

"Chinee and Yankee in one firm could squeeze whole worldly;

Dis my glate molal-pidgin of he stoly of Wang-ti."

Ah Chung objected to the printing of this tale, because "S'posey dat sing-song go China-side—more dan tlee hundirt millium Chinee get he nailos specklum an' go fo' examination." He adds in a postscript that he will be glad to pay for a consignment of magnifying spectacles, and for instruction in photography. To this pitch of degradation has the baneful examination-system reduced an ancient, an intelligent, a frugal people! And yet the University of Oxford is going to spend money on building new examination-schools.

"Captain Brown" is the story of an American who saved a Chinese political prisoner from starvation. It chanced that the Captain went to consult a Medium, and the poet moralises thus:—

"Now when my talkee mejum an' spilit lappins Hai!

My savvy t'at you tinkee he found out by you fan kwei;

My fin, you blutal ignolance le fall one piecée tear,

Chinee hab catch t'at pidgin now t'his tenty tousan year."

What follows is very edifying, and should be a real comfort to Sergeant Cox and the Psychological Society:—

"He Captin go to mejum, and mejum go to sleep,
An sleep go into wind-fire-land, where allo ting be deep.

That mejum just hab catchee light—jist go to talkee true,

When allo once he stop an' say 'This pidgin no can do.

My catch one spilit tell my all—but he can no be heard;

Some nother spilit hab got here—he no can talkee word.

They makee muchee bobbely—too muchee clowd aloun'—

They wantchee muchee bad one tim to chin-chin Captin Brown."

They were, in short, the *manes* of the prisoners, now free among the dead, whom Captain Brown had saved from starvation. Ah Chung says, "my no savvy; s'posey belongy pukkha or no;" *τίνα φρονέω* is Ah Chung, and of a salutary scepticism.

The patriotism of the exiled Chinamen is not a very desolating Heim-weh, but the song of the Green-tea Land, from the "Californee side," is a pretty idyll in its original way. In the fogs of 'Frisco, the Chinee does not sit down and weep, but consoles himself in a practical fashion.

"What-tim he almon' flower hab white, when peach tlee blongy pink,

My smokee opium pipe, galaw, an muchee tim my think

'Bout allo pidgin China-side no fan-kwei understand
In olo Fei Chaw Shang inside—my nicee Gleen-tes Land."

These are only specimens of Mr. Leland's songs, which are likely to make their readers think rather kindly of the children of the Celestial Empire, so long as these children do not invade us with their cheap labour. Probably there might be material for a tragic sing-song on the "Californee side," if Mr. Leland looked for it there. His stories in dialect are perhaps less interesting and less easy to follow than his verses, but his book is a very clever and diverting one, and does not need so much difficult attention as the first glance at it would make one expect.

A. LANG.

Journey in the Caucasus, Persia, and Turkey in Asia. By Lieutenant Baron Max von Thielmann. Translated by Charles Heneage, F.R.G.S. (London: John Murray, 1875.)

Of late years books on the Caucasus have been sufficient; books on Turkey have not been wanting; books on Persia have abounded. All are more or less readable; but all are not read. Few probably will survive the generation in which they appear, as productions of standard merit or reference; and yet few have not at least some new matter of interest worthy of paste and scissors. The work with which this notice is headed appears to us quite up to the average mark of books of travel, whether considered in respect of style, of method, or of practical utility.

Baron von Thielmann, noting the want of a trustworthy guide-book for an explorer contemplating a journey to the Caucasus, cites a few French or German authorities of whose experience he could avail himself to a certain extent. He winds up his preface with the hope that, should his pages "fall into the hands of one fond of travelling, and be the means of inducing him to visit these fair and distant lands," they may serve to help him on his way. He started from Odessa in August, 1872. About one year before, General Sir Arthur Cunyng-hame had embarked also for the Caucasus from the same port, and, though he found his way to Tiflis by a different route from that pursued by the Baron, the country between Tiflis and Petrovsk is described by both travellers, and they must have followed much the same zigzag road, reversing only the order of direction. The General, too, prefaces his volume with the assurance that should his "account excite a desire in any lover of sport or travel to visit the Caucasus, the author will feel that his labour has been rewarded." In all probability Baron von Thielmann, when writing his preface, had not seen Sir Arthur Cunyng-hame's book. That he knew of Mr. Freshfield's *Travels in Central Caucasus*, however, there is evidence in his allusion to that gentleman's ascent of Kazbek.

For us, in consideration of the sufficiency of previous Caucasian explorers, the second volume possesses the greater attraction. It describes a journey from the Caspian to Baghdad by Tabriz, Urúmiyah, and the valley of Ruwándiz; and a further journey from Baghdad to Bairút by Hillah, the desert, Palmyra, and Damascus. Here we have a region less likely to be overrun by travel-

lers from the West, but not a whit less deserving of attention, or less provocative of interest. Between the fires of Baku and the western slopes of the Lebanon the literary traveller should find ample material for a score of volumes; but he should beware—he it said *en passant*—of accepting the definition of Indian priest and pilgrim current in the Absharán peninsula, and endorsed in the work under review, with the same confidence accorded to the local account of the naphtha springs.

The chapter headed "Petrovsk to Tabriz" commences the land journey from Lenkoran—a station not long since, it is believed, distinguished by having a military Governor and small Russian garrison, but now comparatively deserted. From the sea it is a quiet-looking village, with pasture, cultivation, and green trees; of its houses, the larger are tiled, white-walled, and beautiful; the smaller are thatched and ordinary. Our author does not give a glowing account of its inner conditions; there is no hotel there; it is dirty and ill kept; and the night passenger is in danger of watery pits, if unprovided with a lantern: even the famous tiger which Alexandre Dumas placed upon one of its main approaches is pronounced to be a myth. The district of Lenkoran extends to the Russo-Persian frontier, and the name has been substituted for that of Tálísh, still seen in many maps: but it is a question whether its limits have ever been internationally agreed upon since the treaty of Túrkmánchái. From Astara, the boundary town, Baron von Thielmann passed into Persia, over a mountain tract rising to a height of 6,700, and descending again to a plateau of about 5,000 feet above the sea. Continuing the route through Ardabil and the province of Adarbáijan, and passing to the east and south of the Savalán Dágh, his party debouched eventually upon the high road from Tabriz to Tehran—probably between Saiyidabád and Hajji Agha. Neither the map nor the text is as precise as we could wish on the actual point of junction; but the small salt lake gives a better clue than the "little village Kalah" (or fort), a name which might be found in ninety out of a hundred marches through the length or breadth of Persia. This very rough and unusual journey may be said to have lost its difficulties when the "Anglo-Indian Telegraph, with its poles, was sighted;" for then, to quote the writer's words, "it seemed as if we had been removed, all of a sudden, to civilised Europe."

The next chapter takes the reader through Western Persia and Kurdistán to Baghdad. Urúmiyah is not visited, because the route lay on the east side of the lake; but the country traversed appears to have as many *tumuli* as are observed on the opposite shores. Several, we are told, bore Arabic inscriptions. One "curious apparently artificial mound," of about 60 feet in height and 300 feet broad, was inspected, but no trace of any monument appeared. We may here remark that some of those on the west of the lake, supposed by the resident missionaries to be hills of the ancient Gabars, were excavated many years ago, and found to contain buried walls or masses of stone, together with human bones. At Souk-

Boulak, the restless Khan showed his interest in European politics by asking pertinent questions on the Franco-Prussian war; and treated the travellers to the sight of a Kurdish hunt and national feats of horsemanship. Hence to Mosul, the more southerly and seemingly easier of the two routes leading through the valley of Ruwandiz was chosen; and, having reached the base of the Zagros range at Hani, the Baron looked forward to a "most difficult mountain passage." However, to continue the quotation, he reports: "To our great surprise we reached the Turkish frontier after an hour's ascent of a steep but otherwise not arduous path, leading across a ridge some 1,200 feet in height above the valley; the actual watershed lay lower down." Following this valley of the Ruwandiz river, which "abounded in magnificent views," to the town of the same name—where they came upon the Kádhi listening to a claim for arrears of wages—the travellers pushed on to "the border of the actual mountain range," beneath which was "the undulating plain of Assyria traversed by the Great Záb." From Záb to Mosul, and Mosul to Baghdad, the route is interesting, but more in the beaten track.

A week at Baghdad is pleasantly described in the chapter concluding the actual narrative. Surely Ráúf Páshá or Herr Hartmann might have saved the author the diplomatic expedient employed to obtain a near inspection of the golden domes of the Kázimáin. Admission to the interior is another matter: in this we have always understood, and have ourselves verified the fact, that a difficulty exists. Ctesiphon is thus portrayed:—

"I do not wish to assert that the ancient royal seat of the dynasty of the Sassanians—which is now called Tak-i-Kesra by the people—is the grandest single ruin which exists; yet, although cities of ruins, such as Nineveh, Babylon, and Pompeii, may create a more powerful impression by the ensemble of their monuments, neither classical antiquity nor the East possesses an edifice which by its gigantic proportions fascinates the eye and strikes the mind with awe in the same degree as Tak-i-Kesra. The palace rises from the midst of the desert as a spot many miles distant from any human habitation."

The want of a photograph of the noble ruin is lamented. But so far from none having been taken, as surmised, we can certify to having seen two, if not three, good ones. After Ctesiphon, a visit is paid to Hilla, the site of Babylon, and to Karbala. The desert is fairly invaded on December 12; Palmyra is reached on the 26th, the monotony of the road having been broken by little else than the roar of a lion; Damascus is entered late on the 30th, and one day more given to an examination of the city and suburbs; and on New Year's Day, 1873, the French mail-coach brings the Baron von Thielmann and followers into Bairut in time for the homeward-bound Austrian Lloyd's steamer *Saturno*. A kind of supplementary chapter on travelling in the Caucasus, Persia, and Asiatic Turkey, should be of value to future tourists.

It is somewhat a libel on Poti to say that no European has passed the night there and been spared by the fever. Such language describes in too dark colours the miasma of a decidedly disagreeable place. Many visitors

can bear testimony to coming unscathed through the ordeal stated. Our own experience is of about twenty-four hours, during which we managed to sleep there; and we rose in the morning so far refreshed as to endure the long day's jolting necessitated by a journey over very bad roads in that wretched vehicle, a "troika," to an inhospitable post-house at Marand.

Defects in the translation have been elsewhere noted, and no doubt some are serious enough to warrant the objection that sufficient care has not been taken in adhering to the author's meaning. Where, as early as page 10, error is instanced in four words of a description of the gate of the Baidar, there is clearly something wrong in the whole passage. To us it seems neither in accordance with the German text, nor a true interpretation of the author's meaning to relate how "rising suddenly from a depth of 1,550 feet, the sea" meets the gaze of the traveller. The italicised words might rather have been expressed by "at" with advantage, and the "suddenness" made to apply to the sight presenting itself. Again, "cast over," in the following page, would have been better rendered by "over-cast;" and, as in the early pages, so later, many amendments might readily be suggested. Moreover, by inattention to the precise figures of measurement, the translator exposes himself to scientific as to linguistic criticism. We believe, however, that a revision rather thoughtful and systematic than strictly laborious would make the volumes acceptable in their English dress, for the translator must be allowed to have shown signs of a certain aptitude for his task not always to be recognised in like cases.

F. J. GOLDSMID.

NEW NOVELS.

The Prime Minister. By Anthony Trollope. In Four Volumes. (London: Chapman & Hall, 1876.)

The Bertram Family. By the Author of "The Schönberg-Cotta Family. (London: Daldy, Isbister & Co., 1876.)

Saint Nicolas' Eve, and other Tales. By Mary C. Rowsell. (London: Samuel Tinsley, 1876.)

Oliver of the Mill. By Maria Louisa Charlesworth. (London: Seeley Jackson, & Halliday, 1876.)

MR. ANTHONY TROLLOPE'S novels are distinguishable from those of all his contemporaries, and even from those of the immediately preceding period, by a more determined realism of treatment. Nothing would be easier than to dwell on the superior gifts of Bulwer, Thackeray, and Dickens, and to show how each of these celebrated novelists has exhibited qualities of mind and felicities of work to which Mr. Trollope makes no pretensions whatever. Yet, though it is premature to augur for him a place beside them in the permanent record of famous English authors, there can be no question that a student of manners in the next century would derive a far more correct idea of the social thoughts and customs of the present day from his novels than from those of his more eminent rivals. From Dickens, in

truth, no correct picture can be derived at all. He paints individuals, not classes; and his individuals have all a touch of exaggeration and caricature about them which lessens seriously their value as types. Bulwer Lytton, in his turn, is too studiously artificial, and, incomparably better versed as he was than Dickens in the ways of society, there is not enough ease and freedom in the acts and dialogues of his characters to let us lose for a moment the sense that they are consciously playing high comedy on a stage before a critical audience. And Thackeray, towering as he does intellectually above the other two, aims rather at the creation of idealised types of the very highest art than at reproducing exactly what he saw. Becky Sharp, Blanche Amory, Colonel Newcome, are each perfect in their way; but as a fact one does not meet them, though certain family likenesses suggesting parts of their temperament are daily encountered. But Mr. Trollope's aim is best indicated by the title of one of his more recent works, *The Way we Live Now*, and he has had the courage to abandon plot, or at any rate, to make it entirely subordinate to delineation of manners, and to depict people and conversation much as they really are in the world around us. He is the only English novelist, in fact, since Miss Austen, who has striven to fathom the resources of the entirely commonplace, and to contrive that, instead of proving dull, it shall be exactly the attraction which gathers an audience round him. This is true in a high degree of his last book. *The Prime Minister* is the sequel of the two narratives of *Phineas Finn* and *Phineas Redux*, and grows out of them as they in turn grew out of *Can You Forgive Her?* and it in part out of *Doctor Thorne*. This group of stories has the especial merit of doing for contemporary politics in their purely social aspect what Mr. Disraeli's incomparably more brilliant *Coningsby* and *Sybil* did for the Young England phase of thirty years ago. And there is literally no other writing, nor group of writings, given to the world as yet, which so faithfully delineates that intricate combination of social influences which is due to our system of Parliamentary Government by party. The Prime Minister of the story is, of course, that Duke of Omnium whom we all learnt to respect, if not exactly to like, as Plantagenet Palliser, the laborious commoner and rising minister of finance, whose ideal in life was the introduction of a decimal coinage. The character is consistently developed, and with a higher degree of artistic skill and insight than many critics will have been prepared to expect from Mr. Trollope. If he had been drawing from life, as Mr. Disraeli did in his political portrait gallery, and as he has lightly done himself when sketching Lord Brock and Lord De Terrier, Mr. Gresham and Mr. Daubeny, this would prove only close and keen observation; but the Duke of Omnium is his own creation, and no Premier who has held office in this century can be thought to have suggested him, albeit in his extreme sensitiveness and reserve some traits of the late Lord Aberdeen may be called to mind. The feelings of a statesman whose entire interests and sympathies lie in the House of Commons

and in a special department of the public service practically confined to that Chamber, transferred reluctantly to the House of Lords and to the general control of Government, for which he not only thinks himself, but is, unfitted from lack of breadth, grasp, and sympathy, are very keenly analysed, and withal the growing love of power for its own sake, and unwillingness to relinquish it even for the higher public good, are drawn with unexpected felicity. Also the Duchess, our old friend Lady Glencora, is developed with equal success, and, as she is positively the only female character of real interest whom Mr. Trollope has ever drawn, it is pleasant to have her peculiarities displayed under a new set of conditions. Two or three of Mr. Trollope's ladies, had he elaborated them a little more, might have vied with Lady Glencora in favour—such as Mrs. Grantley, Lady Lufton, and Miss Dunstable—but, as a rule, his heroines are missish and uninteresting, and Lily Dale one of the most objectionable young women, to be perfectly respectable, in the whole range of fiction; while Lizzie Eustace's raffishness excludes her from the regard which every well-regulated mind must entertain for Becky Sharp, her congener in many particulars. The heroine of the private story which runs its course alongside of the Prime Minister's public career is no exception, and it is impossible to bestow on her the commiseration which Mr. Trollope asks for her mistake in life, or to approve the constancy of the lover whom she rejected at first. But her adventurer husband, Ferdinand Lopez, is as good a study, in his way, of the smaller fry of City rogues, as Melnautte in *The Way We Live Now* is of the contractor and speculator on a large scale; while the humours of Sexty Parker and his wife show that Mr. Trollope has not exhausted that stratum of lower middle-class life which he "prospected" in *Miss Mackenzie*. The decorous county-family life in Herefordshire is good, but not so good as the annals of Barset; and the real merit and advance of *The Prime Minister* is that improvement in the delineation of character which has been mentioned above.

There can scarcely be two writers more diametrically unlike in scope and temperament than Mr. Trollope and Mrs. Charles. Nevertheless, there are two points of resemblance between *The Bertram Family* and *The Prime Minister* at least as close as the analogies discovered by Captain Fluellen between Macedon and Monmouth. In each case the book is part of a chronological series, and must lose more than half of its interest for those who have not made acquaintance with the characters in an earlier stage of existence. The good people of the present book trace up to the "Schönberg-Cotta family" itself, two hundred years ago, and down through various subsequent excerpts from their fictitious records to the present day, a much more serious demand on memory than Mr. Trollope makes when he takes us down from Mr. Septimus Harding's first troubles as Warden of Hiram's Hospital at Barchester to the fall of the Omnium Ministry. The other point of likeness is that there is no plot to speak of, as Mrs. Charles aims at delineating religious character and emotions, just as Mr. Trol-

lope does social manners and customs. Her book is a cultivated and devout one, with occasional touches of nearly epigrammatic keenness which hint at the old Eve hidden under the demure and almost Quakerish coif and wimple. There is perhaps more resemblance to Mrs. Whitney than to any other contemporary writer, but the New England quaintnesses and humour, as well as the odd flavour given to the religious discussions of the American author by her Swedenborgian disquisitions, are absent—not for the worse, some readers will think.

St. Nicolas' Eve is the best, as well as the longest, of the tales in the volume to which it lends its name. It is a slight French story of the type which Mrs. Macquoid, Miss Roberts, and Miss Peard have made familiar to English readers, of the vagaries of a rural coquette, her punishment, and final pardon, all told gracefully, and with facility which needs only diligent practice to become skill. The next tale, English of the seventeenth century, is less correct in local colour, and Miss Rowsell seems as unable to master the nobiliary system of this country as though she were a Frenchwoman, for she styles a duke's younger son "the Honourable Mr. Skiffington," and supposes him to seal his letters with a coronet. The remaining items are little more than outlines, and the whole book is of the *Household Words* school, but fairly readable, and exhibiting capacity for improvement.

The author of *Oliver of the Mill*, however little known in the higher walks of fiction, enjoys a much larger reading public than writers whom a critical estimate would place on an unapproachably loftier plane. *Ministering Children*, her most popular tale, has reached an issue of a hundred and forty-nine thousand copies, and her remaining works about as many more in the aggregate; while it is quite certain that her name must be absolutely unknown to hundreds of those literary students who assign as important a place in their reading to novels and tales as to any other kind of composition. An examination of Mrs. Charlesworth's present book, however, supplies at once the reason and the justification of her popularity. *Oliver of the Mill* is not in any sense a clever book—though there are one or two shrewd notes of character—nor has it any special plot or noteworthy incidents, for its most sensational adventure is that of the hero playing truant when a child, and having to sleep away from home. But it is a devout and kindly religious story, belonging (though the writer seems to be English by religion as well as by nation) to that school of Lutheran pietism which owes its origin to Spenser, at the beginning of the last century, and has always enjoyed a certain measure of influence here since it was first introduced, mainly by the Moravian Brothers, to English readers. The book is entirely free from controversial bitterness or sectarian rigidity; and, so far, though not strong intellectual meat by any means, must be far wholesomer food than most of the other writings and sermons to which Mrs. Charlesworth's public is probably accustomed. One point needs reconsideration on the score of credibility, apart from a graver objection

of which the author would most likely fail to see the cogency. It is the theological and liturgical precocity of her hero, who, when a very small boy, produces several times in the volume what is known to liturgiologists as a "farced Paternoster," no easy thing to write in cold blood, even for an adult divine, but which no child of ten could extemporise. If he could, he must be a deal too good and clever for this wicked world, and had better be quickly buried.

RICHARD F. LITLEDAL.

CURRENT LITERATURE.

Stray Studies. By John Ormsby. (Smith, Elder and Co.) Macaulay compares the conduct and chances of a man who collects his essays from magazines and publishes them in separate volumes to those of the artist who takes his picture out of a gallery and exhibits it by itself. Works that pass in a crowd of daubs often seem of little value when they are exposed to concentrated attention. Macaulay's hesitations were quite unnecessary, but minor writers ought to consider his opinion before they set up as authors on the strength of articles in reviews. The questions for them are, have these articles been liked on their first appearance; will readers be glad to have them in a convenient shape; have they any unity of form and treatment? Mr. Ormsby's *Studies* are very slight, but they do possess these three requisites. One enjoyed them on their first appearance; one is glad to have them in a pretty little volume; and they display the unity of a pleasant and not unscholarly tone of humour. The article on "People I Have Hated" is extremely adequate, if not exhaustive, and the Man with the Smile, which he wears "as a good provisional expression of countenance," is very well hit off. There is an anecdote in the paper on "Boys" which cannot be read with gravity, and the sketches of the life of dog-fanciers and prize-fighters seem to have been "drawn from the quick." The retrospective review of *Sandford and Merton* appears to us to err in omitting to notice that Harry is the germ of Tom Brown. Add Christianity and the beautiful polish of Rugby life to Master Sandford's qualities, and you have the early muscular Christian. Does Mr. Ormsby himself not think that the quotation about Froissart and the English way of taking pleasure is a quotation one has a right to hate?

Wildfire. By C. J. Dunphie. (Tinsley Bros.) About Mr. Dunphie's "erratic essays" it is more difficult to speak. Mr. Dunphie says that they were "originally published under a *nom de plume*," and perhaps it would have been as well to let the *nom de plume* still cover them with its friendly shadow. We do not remember having seen any of them before; we do not like them now we see them, nor want to have them in a handy shape; and Mr. Dunphie acknowledges that they do not possess unity of tone. "Though some of the Essays affect a thoughtful or critical tone, and are therefore meant to be read in a serious spirit, many more of them begin where common sense leaves off." That would be less important if any other quality took the place of common sense. Mere garrulous nonsense without humour makes the most tedious sort of writing in the world. Is it funny to say of a conceited soldier that "his speech is only of the service, though he never smelt powder stronger than tooth-powder, and perhaps not overmuch of that"? Or, again, "I know a man who is as ugly as sin, and not half as pleasant; but then he suffers from bunions, poor fellow," and so forth. Again, here is a passage from a more serious essay:—"Through the most momentous eras of our earthly career, every man and woman of us must walk, not, it may be, uncared for, nor unloved, but alone, all alone. The

sense of solitude inspired by this thought is indeed saddening; yet it may be turned to profitable account." Neither the thought nor the expression of this commonplace is worth print and paper. To shake off the natural depression which these extracts must cause, let us end with a sample of Mr. Dunphie's own poetry, a verse from "A Song of the Rinker"—

"Gliding o'er the asphalte at a furious rate,
Taking it for ice, too, fancying they skate!
With each other flirting, waggishly they wink;
Oh the rosy rinkers rolling round the rink!
Chorus. Sing a song of rinkers, &c."

Einleitung in den Dialogus de Scaccario. Von F. Liebermann. (Göttingen: Peppmüller.) It is the glory and the shame of Englishmen that so many things which belong to their own history, language, and literature have an interest for foreigners even greater than is felt by ourselves. Until the publication of Professor Stubbs' *Select Charters* a few years ago there were probably few men of ordinary reading and education among us who had even heard of that wonderful contemporary picture of an English institution in its infancy, the *Dialogus de Scaccario*. Of course it was always well known to antiquaries, having been published at the beginning of the last century; but a document so remarkable, and on the whole so free from technicalities, ought certainly not to have remained so long their exclusive property. Yet even Professor Stubbs did no more than reprint this dialogue from Madox without affording the student any analysis of its contents; nor is the want supplied for English readers to this day. Herr Liebermann, however, has written an admirable introduction to the work in German, of which we very much wish that he could be induced to authorise an English translation. His account of the author, Richard Fitz-Neal, and of the two preceding great finance-ministers of the same family, whose official knowledge he inherited, of the reform of the Exchequer by Henry II., and of various other matters connected with the times and the composition of the work, is exceedingly lucid and valuable.

A Handy-Book for Guardians of the Poor. By George C. T. Bartley. (Chapman and Hall.) The main object of this admirable little book is to instruct guardians of the poor in their difficult duties, and to set clearly before them the proper principles on which the administration of relief should be conducted. It is no easy matter to deal equal justice to ratepayers and paupers; to check indolence and imposture and encourage thrift and independence; and the guardian who desires to act justly and consistently must be prepared to spend time and trouble in investigating the cases that come before him, and also to encounter much opposition from his fellow-guardians and the charge of harshness from those whom he is striving to benefit. It is quite possible even that some readers of Mr. Bartley's book may consider that he is over-severe in his remarks on the treatment of widows (chapter ix.), and that his condemnation of Workhouse Schools (chapter xxvi.) is too sweeping. But, speaking from an experience of many years, we must express our entire agreement with all that he says on these subjects as well as our general approval of the whole tenor of his work. In our present system of Poor-law administration there are not a few shortcomings and some positive evils. By it provident habits are often discouraged, deception and dependence fostered, and filial feeling is dwarfed instead of being developed. Reform in these and in other directions is greatly needed; pending which much good may be effected by the election of men (and women also) who are capable, as guardians, of taking a large and liberal view of the subject with which they have to deal. From such members we may reasonably look for a satisfactory solution of that difficult problem which just now is uppermost in men's minds—namely, the education of the children of the poor. On it more than upon aught else depend our hopes for the permanent

reduction of pauperism and the amelioration of the condition of the working classes. Mr. Bartley's book is written in a pleasant and practical way, and deserves the attention not only of those who seek or hold office, but also of all persons who are interested in the welfare of the poor.

Arnobii Adversus Nationes Libri VII. Ex Recensione A. Reifferscheidii. (Corpus Scriptorum Ecclesiasticorum Latinorum, editum consilio et impensis Academiae Literarum Caesareae Vindobonensis.) (Wien: Gerold's Sohn.) In nine years the Vienna Academy have only issued four volumes of their library of Latin ecclesiastical writers, and unless a great deal of progress has been made underground we may expect the century and the projectors of the scheme to pass away long before the work is done. Though Arnobius was popular in St. Jerome's time, we have only one corrupt MS. left, upon the strength of which he has been much edited and emended with a diligence which encourages a hope that scholars may be found to devote themselves 1,500 years hence to establishing a correct text of the leaders of the *Daily Telegraph*, and determining how many of the difficulties which a reader of that day must find are due to the carelessness of the printer and proof-reader, and how many to an uncontrolled desire for fine writing. Arnobius has been called the "Christian Cicero," and he really has a sort of right to the title: he had been at pains to find out how Cicero managed his exclamations and amplifications, and he gives a dull but recognisable imitation of them. In substance he is dull but not uninteresting. We know so very little of what Christianity meant to educated laymen who accepted it that the diffuse and incoherent attack on paganism, which was exacted of Arnobius as a condition of baptism, is worth reading. One very curious trait is the half-Gnostical way in which he speaks of the *deus princeps* who cannot be imagined capable of anger or of direct creation. There is nothing that can be called a proof of acquaintance with any Gnostic system or inclination to any, so that these resemblances must be set down to the diffusion of the common-places which the Gnostics disseminated in order to create an appetite for their specific teaching. Another curious thing is his entire indifference to the plea that Christianity had brought bad luck upon the Roman empire: one reason of this is his indifference to the Roman empire, which, in his eyes, means the aggrandisement of one town at the cost of the world; another is the temper which those who wish to share it call unworldliness, and those who do not a wish to save one's own dirty soul. He has a very low opinion of human nature, his psychology is materialist and sensationalist, and his Christianity seems very nearly to reduce itself to theism which is authenticated as having been published by a superhuman Being who had proved Himself superhuman by His wonderful works. What Arnobius wants to have authenticated in this way is not so much the existence of the *princeps deus* as His promise of everlasting life and blessedness to man. Throughout, the existence and perfection of the First Cause are assumed as self-evident in themselves, and a sure criterion of everything else; and no doubt the residuum of Greek and Roman religion coincided with the postulate of Hebrew religion, though it is rather an inconsistency that he condemns mythology by the help of this abstract idea of the Divine perfection, and refuses to use the same idea in his estimate of human nature and its prospects, for he argues from experience that we are too vile to have claims on our Creator. At the same time we are not too vile to be sure that beings who removed pestilences and the like on the institution of idolatrous ceremonies (which Arnobius is inclined to admit as matter of historical fact) cannot possibly have been Divine.

Schiller's Briefwechsel mit dem Herzog Friedrich Christian von Schleswig-Holstein-Augustenburg. Edited, with Introduction, by F. Max

Müller. (Berlin.) In 1790, when Schiller was almost overwhelmed by the combined pressure of poverty and ill-health, an enthusiastic Dane, of the name of Baggesen, gave to his countrymen so moving an account of his merits and needs that the Duke of Schleswig-Holstein-Augustenburg, in concert with his Prime Minister, Count Schimmelmann, wrote to the poet begging his acceptance of a pension of 1,000 reichsthalers for the next three years. The letter containing this generous, unconditional tribute had been already published, though with some verbal incorrectness, but the devotees of Schiller, knowing that his *Aesthetic Letters* were originally addressed to the Duke, were under the impression that some at least of his other letters must be concealed in the archives of the family; and, on the application of Prof. Max Müller to Prince Christian and the present Duke, further researches resulted in the discovery of about a dozen original letters, which are here contributed to the general mass of "Schiller literature;" other letters belonging to the same series are said to be in the hands of a private collector of autographs, and are likely to be published before long elsewhere, an arrangement which suggests the question whether the mere possession of such documents gives the owner any moral claim to the kind of copyright so often claimed in them to the inconvenience of the reading public. In this case it must be confessed that the letters are not of very special interest in themselves, though they are worth incorporating in any future edition of the poet's correspondence. The most interesting part of the pamphlet is the introduction, in which, curiously enough, Prof. Max Müller interrupts the chorus of self-laudation which has been so audible of late years in Germany, and actually takes the ground that the German people of a century ago—much as it was reviled by literary contemporaries—yet had virtues to which the present generation are strangers, and that the great men of the age of Goethe were given to the fatherland as a just reward for its power of admiring them. Like a complete convert to the doctrine of hero-worship, he maintains that it is not so much Schillers and Goethes as Baggesens and Schimmelmanns that are wanting, but he does not venture on the invidious task of naming any of the unappreciated great ones of the present day.

The Poetical Works of George Herbert have been added to their excellent Aldine Series by Messrs. George Bell and Sons, of York Street, Covent Garden. The editor, Mr. Grosart, has done his work well in respect of the text. In accuracy and completeness his collection is not likely to be surpassed. "For the first time relatively large additions are given from (a) MSS., (b) overlooked books—e.g., six English sacred poems, and nearly the whole of *Pasmo Discerpta* and *Lucus* from the Williams MS., the 'Psalms' from Playford, and other single poems." Besides such additions, Mr. Grosart gives "the many various readings (a) from MSS., (b) original and early editions." Further, he supplies notes and illustrations such as his wide reading of the necessary literature places easily at his command. For all these services Mr. Grosart deserves, and will receive, the thanks of all lovers of *The Temple* and its author; and, without assenting to the wild and extravagant laudation bestowed by panegyrists, not critics, one may believe that such there will always be, and should always be. We are bound to add that in our opinion what Mr. Grosart calls the "Memorial Introduction" is a great deal too long, and is far from compensating for its length by its judgment and good taste. To say nothing else, it makes the volume awkwardly stout. Sometimes we do not quite know what Mr. Grosart means; often, when we do know, we do not quite relish his style. What a queer phrase "Herbert's own onward" is, on p. xxx. What is meant by a man's "eighteenth-nineteenth" year? A clause on another page is:—"While Henry Vaughan, in almost every way,

bulks out a larger-souled, more nobly-dowered poet," &c. In the well-known line in the *Midsummer Night's Dream*, Mr. Grosart seems to think that "compact" "agrees with" "imagination," instead of "governing" it. Of course the phrase is just like the Duke's description of Jaques as "compact of jars," only the order is inverted. Says Mr. Grosart:—

"We have many 'seething brains,' but lack the 'fine frenzy;' abundance of 'great swelling words,' little of that 'imagination' which is 'compact.' The thick-coming epithets, the laborious and gaudy word-painting, the spasm and mouching of belauded poetry, are the antithesis of what I take to be true Imaginativeness, an essential of which is that it be not diffuse, but compact."

If only Mr. Grosart would be so compact!

Winter Sunshine. By John Burroughs, Author of "Wake Robin." (New York: Hurd and Robinson; London: Sampson Low and Co.) In this original volume we get the cream of an American's first impressions of the "old home" and its institutions, with a flying glimpse at our French neighbours. His "October Abroad" takes up but a fourth of his space, the rest of which consists of interesting essays on Transatlantic pedestrianism, natural history, and pomology, inclusive of the fresh and exhilarating paper which gives its name to the book; but it is plain that his reason of writing is to present to his countrymen his criticisms on the contrasts between our home-ways and those of society in the New World. This he undertakes with a most outspoken frankness, and possibly with an undue bias in our favour. His sympathies are with Old England and its ways and manners. Here we walk for pleasure, health, and exercise. In America we find from essays on "Winter Sunshine," "The Snow Walkers," "Exhilarations of the Road," &c., that no one walks a step farther than he can help, thereby missing the charms of country lanes, fields, and woodlands, at the various seasons of the year. The author goes so far as to surmise that Brother Jonathan might become a humbler and devouter Christian could he persuade himself to walk to church instead of being driven. If in aught he assigns a preference to the New World, it is for the complexion, variety, and richness of its "apple crops"—though the owners can, on his showing, scarcely enjoy the sight of them on the trees—still we are really thankful that he throws in this makeweight to his depreciations of American loudness and smartness. Of the former he says, p. 173, that "the buffers the English have between their cars to break the shock are typical of much one sees there" of life on a lower key and more gentle than in America. As to the latter, he notes, *inter alia*, "that English books and newspapers show more homely veracity, more singleness of purpose—in fact, more character than ours." His comparison of the paintpot renovation of public buildings at Washington with the frequent necessity of whitewash for political reputations is painfully seasonable just now; and he has a sound instinctive preference for English domestic life; but he surely generalises over-much when he lays it down that "all English men wear 'stove-pipe hats,' and that all English women have large feet."

Drury's Double-Entry Book-keeping at a Glance. (Drury.) This little treatise on book-keeping is written carefully, and the subject is as clearly explained as the space the author has allotted to himself—viz. three sides of foolscap—will admit of. Although it will not teach book-keeping to a novice, it will nevertheless suffice to give an insight into the art, if the pupil is determined to follow out Mr. Drury's advice by examining every item of the miniature account given as an example, and carefully bearing in mind Mr. Drury's remarks upon each entry.

NOTES AND NEWS.

HER MAJESTY has graciously sent to Colonel Chester, in recognition of his recent work on the *Registers of Westminster Abbey*, a copy of Mr. Theodore Martin's *Life of the Prince Consort*, with her autograph inscription.

THE death is announced of Dr. Charles Eneberg, Professor of Arabic at the University of Helsingfors. Eneberg had commenced the study of the cuneiform inscriptions of Western Asia, and had left England with Mr. George Smith for the purpose of watching the excavations conducted by Mr. Smith for the trustees of the British Museum. Dr. Eneberg died at Mosul last month; the cause of his death is unknown. He had published an article on the Inscriptions of Tiglath Pileser II. in the *Journal Asiatique*, and also a work on the Arabic pronouns, in 1874.

THE *Nation* announces that a Life of the late General George A. Custer will be published shortly by Messrs. Sheldon and Co. The volume will embrace also his war-memoirs hitherto published in the *Galaxy*, together with the last of the series, written and despatched on his fatal march against the Sioux, and as yet unpublished.

BAEDEKER'S *Handbook* to Egypt will be ready in a few months: and the English translation will be commenced at once.

WE understand that Mr. D. R. Fearon, who was for ten years one of H.M.'s inspectors of schools, and is now assistant-commissioner of endowed schools, has nearly ready for publication a small work on *School Inspectors*, which cannot but be interesting to all who concern themselves in popular elementary education. The book is designed to explain the manner in which elementary schools should be inspected and examined so as to secure greater efficiency in their teaching. It will be published by Messrs. Macmillan.

WE understand that the movement within Trinity College, Dublin, to establish some reasonable scheme of retirement for superannuated fellows and professors has hitherto been without results, owing to the resistance of the present senior fellows. The junior fellows are, therefore, about to petition Government for an enquiry into the matter. The compensation given to the college for its adoptions, under the Irish Church Act, affords at present an ample fund for carrying out the scheme of the junior fellows.

EARLY in August a weekly paper is to appear entitled the *Secular Review*, edited exclusively by Mr. G. J. Holyoake. It describes itself as "a new journal of new subjects, testing familiar questions by a new principle: divesting that which is secular from complicity with that which is atheistic, and generally aiming to recast old forms of propagandism in moral, social, and political affairs, which now exhaust earnestness without producing the fruit of advancement."

THE Emperor of the Brazils visited the British Museum on Saturday last, and was conducted through the galleries by the various keepers of departments. He is a distinguished Oriental student, being well read in Hebrew and Arabic, and takes great interest in Assyrian and Egyptian researches. He intends visiting the site of the temple of Diana at Ephesus, the sculptures from which were excavated by Mr. Wood.

MESSRS. PARKER AND Co., of Oxford, have just ready for publication works on the Forum Romanum and the Colosseum, by Mr. J. H. Parker, C.B. Both are profusely illustrated.

DR. SCHLIEHMANN has left Troy, as the Pasha there would not allow him to excavate, in spite of the Firman which he had obtained from the Sultan. He intends for the present to carry on excavations at the Treasury of Minyas at Orchomenus, and to explore Tiryns, Mycenae, &c.

THE eleventh *Jahrbuch der Deutschen Shakespeare-Gesellschaft* (Weimar: A. Huschke) contains

hardly as much matter of interest as some of its predecessors. Prof. Delius contributes one of his careful studies on "Shakespeare's *Coriolanus* in its Relation to Plutarch." Herr Krauss traces resemblances between the plot of *A Midsummer Night's Dream* and some incidents in the *Diana* of Montemayor. There is an elaborate paper by Dr. Schulze on "The Growth of the Romeo and Juliet Legend;" and an article by Henze, discussing Shakspeare's combination of two or more stories in the construction of his dramas; Herr Thümmel, who last year wrote on "Children in the plays of Shakspeare," now discourses on "Shakspeare's Clowns." Dr. Wagner contributes notes on Marlowe and on *Mucedorus*; the editor (Karl Elze) notes on difficult or doubtful passages in Shakspeare. The volume opens with Herr Freih. Vincke's address delivered at the annual meeting of the Society, 1875, on the actor Schröder—born 1744, died 1816—who did much to popularise the Shaksperian drama in Germany. Perhaps the most interesting of the contents is the article by W. König on "Shakspeare and Giordano Bruno." Attention had been called to this subject some years since by Tschischwitz in his study of *Hamlet* (1868) with special reference to that play. Bruno lived in London from 1583 to 1586, and had received the patronage of Leicester, Lord Buckhurst, and Sir P. Sidney; he was known to Spenser and Gabriel Harvey. Setting aside some fancied parallels which an English writer would hardly have adduced, enough still remains to make out a fair case in favour of Herr König's opinion that Shakspeare was acquainted with Bruno's writings, and was influenced by his philosophical theories.

WE have received two inaugural exercises for the degree of Dr. at Edinburgh and Erlangen: the first is by the Rev. W. Cunningham, who dates his preface from Trinity College, Cambridge, and is issued by Messrs. Macmillan; the second, by Franz Mark, Cand. Theol., from Csenger Ujfalu, in Hungary, printed by Ratz, of Jena. This is a sensible, and not uncritical, *précis* of Mr. Carlyle's philosophy, which, as may be expected, contains little that will be new to English readers. Mr. Cunningham's treatise on Descartes and English speculation is a model in its kind: it is clear, penetrating, succinct, and trustworthy, and we do not expect an inaugural dissertation to be substantial—it is addressed, in the first instance, to judges who are presumed already to be in possession of the substance of the question; in the second, to students who are in a way to acquire the knowledge the judges possess. It is the proper function of such a dissertation to be a kind of skeleton-key to knowledge. Mr. Cunningham writes from the point of view of those who hold that Kant and Hegel have constructed the final transcendental justification for sound common sense. We notice that in his introduction he does not seem to have used Renan's *Averrhoes* for the sceptical school of Padua. He corrects very happily K. Fischer's attempt to derive all English thinking from Bacon, bringing out the direct relation of Locke and the indirect relation of his successors to Descartes, and doing what can be done without violence to minimise the isolation of Hobbes.

UNDER the title "Old Worcestershire," *Barrow's Journal* publishes from time to time a good deal of curious information respecting the antiquities and past history of the county. Among the most recent contributions to this column is a detailed account (from the pen of Canon Lea) of the foundation and fortunes of the Coventry Hospital, Droitwich. This charity was founded by Henry Coventry, second son of the Lord Keeper, and endowed with certain lands in Droitwich which he had purchased from the famous Loyalist, Sir John Pakington. There is an old tradition that the money with which these lands were purchased "was the result of a race in Westwood Park between a horse of Sir John Pakington and a horse of Mr. Coventry, on which the stakes

were that the loser should found a charity in the name of the winner." The tradition survives in a saying still current among old people that "if all bets were like Sir John Pakington's and Mr. Coventry's bet, there would be no great harm in betting." The charity came into operation in the year 1688, and at first took the form of an endowed workhouse, the inmates of which were widows and children drawn from four parishes. Thirty years afterwards a school for boys was established, but this soon fell into decay, and both it and the industrial home were supplanted by a hospital for aged poor. This was the state of the charity in 1781, when a question arose whether the farms which formed its endowment had been sold in fee to Mr. Coventry, or merely demised for a term of ninety-nine years. To determine this point a suit was commenced in the Court of Chancery, and after a lapse of thirty-one years terminated in a compromise, which was confirmed by Act of Parliament in 1823. By this Act the increased rental of the farms and the accumulated rents and interest were employed in repairing the hospital and adding to it an infirmary ward, and new schools for boys and girls. This scheme has now undergone further revision, and the charity at the present date maintains (upon an income of 1,040*l.*) thirty-six old people and forty boys, and a like number of girls, who are educated and put out in the world.

A CLEVER and splenetic article in the *Edinburgh* on Haydon's Life and Letters, where no opportunity is missed to disparage Leigh Hunt and Keats, contains two original letters from Wordsworth and Scott, written in 1830 to the son of a solicitor, who wished to leave law for literature. Wordsworth told him that he ought to decide for himself, that his letter was fine, and very likely his poems were fine too. In one he (Wordsworth) disliked a line, and did not understand the other. Scott told him not to fret at his circumstances, and that, as a lawyer of forty years' standing, he could not pity him for being brought up to the law. The article on Michel Angelo suggests how much Art lost when artists came to be paid by insolvent princes instead of by solvent communities. A thoroughly admirable article on the Rajput States of India illustrates Sir Henry Maine's theories by the results of Indian observation. According to the writer, the Rajput States still present the very condition of things which Sir Henry Maine divined as primitive, in which the oldest male of the eldest branch is head of the whole family. He is normally controlled by the heads of other branches of the clan, which is never anything like coextensive with the State—e.g., Bikanir has 12,000 Rajputs out of a population of 300,000. Their control is not favourable to strict police, and therefore the writer fears that the English Government may support the titular chiefs in changing their authority into a despotism tempered by an English Resident, which is what exists in all other Indian States. As it is, whenever the succession has to be carried on by adoption, there arises a curious difficulty. The reigning chief can never afford to name his heir in his life, because the heir would turn into a pretender; consequently the formal adoption has to be executed by the widow. It is her interest and that of the Court and the Ministry to adopt a child and have a long minority, and the English Government seem to think it is more natural to adopt a child than a grown man, which the heads of the other branches of the clan desire in the interest of the State. There is a clear and interesting account, probably based upon Tod, of the history of Rajputana from the Mohammedan Conquest till the establishment of the British Protectorate, which was nowhere more welcome or more indispensable.

The *Rivista Europea* for July contains the first act of a translation of Longfellow's *Spanish Student*. It notices among new books a volume published to commemorate the battle of Legnano:

Omaggio della Società Storica Lombarda al VII. centenario della Battaglia di Legnano (Milano); to which Cesare Cantù has contributed an elaborate study on the Lombards and Barbarossa. There are, besides, a large number of articles by different writers all bearing on the battle, and the history of the Lombard League. Signor Domenico Berti has brought out a first volume on Galileo: *Il processo originale di Galileo Galilei* (Rome). This is the first time that the true and authentic proceedings at Galileo's trial have been published. Signor Berti introduces the documents with two historical studies illustrating the two trials of Galileo. In a note to a notice on George Sand, the editor of the *Rivista* promises to publish shortly an interesting series of letters written by G. Sand to Mazzini.

MR. ARBER makes sure that he will finish his handsome *Transcript of the Stationers' Registers, 1554-1640 A.D.*, this year. His third quarto is now in the hands of the binders. The fourth volume, completing the work to 1640 A.D., will be ready in October or November; it is well advanced at press. The third volume contains the Book Entries between 1595 and 1620 A.D., a list of all the stationers who took up their freedoms between 1595 and 1640 A.D., and a tabulated history of the master printers of London from 1586 to 1635 A.D. The last-named table will be handy for fixing the limits of date of undated books.

OBITUARY.

AUBERTIN, H., at Paris, July 21. [Author of *L'esprit français au dix-huitième siècle*.]

LÖWENTHAL, J. J., at St. Leonards, July 20, aged 66. Author of *Murphy's Games, The "Era" Problem, Tourney, Book of the Chess Congress, Transactions of the British Chess Association, &c.*

KAYE, Sir J. W., at Forest Hill, July 24, aged 62.

THE LATE PROFESSOR SIMROCK.

THE death is announced at Bonn of Karl Simrock, the well-known poet and scholar. He was born in 1804 at Bonn, where his father had founded a large musical publishing firm. He studied jurisprudence at Bonn and Berlin, and in 1823 entered the public service as *auscultator*. His leisure hours were devoted to the study of Old German philology and literature, then lately revived by the works of the brothers Grimm, Lachmann, and others. He also became known as a translator, and as an original poet of considerable merit. The French Revolution of 1830 inspired him with a song, the liberal tendency of which was the cause of his dismissal from the Government service. From that time he wholly devoted himself to his favourite pursuits of poetry and philology. In 1850 he obtained the Chair of Old German literature in the University of Bonn, which he occupied till his death. As a public teacher he was wanting in rhetorical power, but his lectures were always full of interest and thorough scholarship. The advice and instruction kindly given by him in private intercourse with his pupils, and the genial hospitality of his family circle, will live in the memory of many students of the university.

As a poet, Simrock was the leader of a group of gifted writers generally known as the "Rhenish School," of which he and Wolfgang Müller, of Königswinter, were the best known members, and of which Alexander Kaufmann is the sole surviving representative. Simrock's *Gedichte* (first collected in 1844) do not lay claim to great depth of feeling or dramatic pathos, but they are imbued with the poet's love of his country, and its beautiful river. Old German traditions, and especially the popular stories and songs of the Rhineland, are also an important element in Simrock's poetry. Of the latter stories, either in their original form or in modern versions by himself and other poets, Simrock published a collection entitled *Rheinsagen*, which has become deservedly popular. Of

Simrock's own poems, the beautiful song beginning:—

"An den Rhein, an den Rhein, zieh nicht an den Rhein,
Mein Sohn, ich rathe dir gut,"

has become a *Volkslied* in the fullest sense of the word. Simrock was still more remarkable as a translator than as an original poet. His attempts at metrical reproduction are exceedingly numerous, and extend over the whole range of old Teutonic literature from the "Edda," "Beowulf," and the old High-German "Heliand," down to the "Heldenbuch," "Gudrun," and other productions of the later Mediaeval period. His first, and perhaps his best, translation was that of the *Nibelungenlied* (1827), the seventeenth edition of which was published about ten years ago. This book is among the few reproductive works which occupy a permanent place in literature. It ranks with Chapman's Homer and Delille's *Aeneid*. Simrock's *Nibelungenlied* has, at the same time, largely contributed in spreading the interest in Mediaeval literature among the German public.

As a scholar, Simrock belongs essentially to the school of Lachmann. But, unlike so many of the disciples of that great philologist, he never forgot the spirit over the letter. Among his scientific books may be mentioned the excellent work of reference, *Handbuch der Deutschen Mythologie*, and his treatise on the *Nibelungenstrophe*.

F. HUEFFER.

NOTES OF TRAVEL.

THE Committee of the Palestine Exploration Fund have made an arrangement with Mr. Stanford for the publication of the great map of Palestine. He will issue it in a double form. The first will be the reproduction of the Survey in twenty-six sheets, on the scale as drawn of one mile to the inch. This will be lithographed in the best style. The second will be a smaller map, on the scale of three miles to the inch, which will be engraved on copper. Memoirs on special subjects connected with the Survey will also eventually be published from the notes of Lieutenant Conder. It is hoped to despatch the party to finish the Survey at the end of the year. In the same *Quarterly Statement* from which this intelligence is drawn, Lieutenant Conder continues his identifications of names. He remarks that "they are, as a rule, found in consulting Gesenius for the derivation of the names which are not to be found in an Arabic dictionary." In a future paper he will discuss the position of Emmaus, with several other sites of interest.

RECENT numbers of the *Revue Critique* have continued some correspondence on the subject of the Batuecas. An early account of the myth relating to their discovery is given by James Howell, Clerk to the Council under Charles I., in his *Instructions for Forreine Travell*, the first edition of which appeared in 1642. We quote from Arber's reprint (p. 51):—

"And now for further proofs that the *Cantabrian* language is the ancientest of *Spaine*, I think it will not be much from the purpose, if I insert here a strange discovery that was made not much above *half a hundred yeeres ago*, about the very middle of *Spaine*, of the *Pattuecos*, a people that were never knowne upon the face of the Earth before, though *Spaine* hath been a renown'd famous Countrey visited and known by many warlik Nations. They were discovered by the flight of a Falcon, for the *Duke of Alva* hauking on a time neere certaine hills, not far from *Salamanca*, one of his Hawks which he much valued, flew over those Mountaines, and his men not being able to find her at first, they were sent back by the Duke after her; these Faulkniers clammering up and down, from hill to hill and luring all along, they lighted at last upon a large pleasant Valley, where they spied a company of naked Savage people, locked in between an assembly of huge crags and hills indented and hemmed in (as it were) one in another: As simple and Savage they were, as the rudest people of any of

the two *Indies*, whereof some thought a man on horseback to be one creature with the horse: These Savages gazing awhile upon them, flew away at last into their caves, for they were *Troglodites*, and had no dwelling but in the hollows of the rocks: The Faulconers observing well the track of the passage, returned the next day, and told the Duke that in lieu of a hauke, they had found out a New World, a New People never knowne on the continent of *Spain* since *Tubal Cain* came first thither: A while after, the Duke of *Alva* went himself with a company of Muscateers, and Conquered them, for they had no offensive weapon but slings; they were *Pythagoreans*, and did eat nothing that had life in it, but excellent fruits, rootes and springs there were amongst them; they worshipped the Sun, and new *Moone*, their language was not intelligible by any, yet many of their simple words were pure *Bascence*, and their guttural pronunciation the very same, and a guttural pronunciation is an infallible badge of an ancient language; And so they were reduced to Christianity, but are to this day discernable from other *Spaniards* by their more tawny complexions, which proceeds from the reverberation of the Sun-beams glancing upon those stony mountaines wherewith they are encircled, and on some sides trebly fenced, which beames reflects upon them with a greater strength and so tannes them."

THE Rumanian Geographical Society, which was founded at Bukharest, in June 1875, has newly issued the first volume of its journal, the *Buletinul Societatii Geografice Romane*, each Romanic paper being accompanied by a French translation. Agreeably to the intention of the society, as expressed in its constitution, to promote geography in the Principalities, and to make them better known outside their borders, the greater part of this first publication is given to an exhaustive essay on the geography, finances, administration, religion, commerce, and industries of the country, by Emanuel Cretulesco; this is accompanied by a large and beautifully-executed map of Rumania and the lands adjoining the Danube, from Pesh to Odessa, by I. V. Masseloup.

SEÑOR AÍMÉ PÍSSIS, the chief of the Topographical Staff in Chile, who, since 1849, has been engaged in the great work of surveying and mapping that country, has just published (Paris: Delagrave et Cie.) a small volume on the Physical Geography of the Republic, with an atlas of plates and diagrams. So admirably is this region adapted by nature for the illustration of every part of physical geography that even the short description before us of its orography, geology, meteorology, and hydrography, and of the distribution of animals and plants within it, by one who has such intimate acquaintance with the land, could not fail to be of very high original value; yet we could have wished to see each of these subjects treated more in detail in connexion with a country in which physical laws and changes attain their most magnificent scale of operation.

A CLUB was organised in the beginning of the present year for the systematic examination of the mountains of New England, dividing its labours under the departments of Exploration, Natural History, and Topography, and purposing to publish the results of their researches from time to time. The first number of *Appalachia*, the journal of this club, now appears, and testifies to the activity of the members in a number of interesting reports and essays, among which are papers by Prof. C. H. Hitchcock and L. F. de Pourtales. A committee of the club has done good preliminary work in completing a systematic division of the groups of the White Mountains and an enumeration of the summits, the nomenclature of which was formerly in a very confused state, the same name being frequently applied to several mountains.

A most important contribution to physical geography has been made in an essay on "The Action of the Winds in determining the Form of the Earth," by Dr. Franz Czerny, member of the Imperial Geographical Society of Vienna, which

is published as the forty-eighth supplementary number of *Petermann's Mittheilungen*. The work is divided into three parts, treating, first, of the climatic or meteorological action of the winds, as in their distribution of moisture, effect on the height of the snow-line and of glaciers, and in bringing about the variations of surface-covering in deserts, steppes or forests; second, of the mechanically-produced effects of the winds on land, as in the formation of dunes, and on water, in the production of drift currents and waves. Lastly, the actions which are partly mechanical and partly climatic are discussed. The work displays a vast amount of research and a close acquaintance with every modern authority, and may be said to summarise the whole of our present knowledge of this interesting subject.

THE sixth report of the work done by H.M.S. *Challenger*, containing a summary of her ocean soundings, and observations of temperature in the North and South Pacific, just issued by the Admiralty, adds very largely to the store of trustworthy material for the investigation of the movements of the ocean waters, in no less than six temperature sections across different parts of this great basin. Everywhere these appear to confirm the law of interchange of polar and tropical waters in a great cold underflow towards the equator. Attention is specially drawn to the peculiarities of the isotherm of 35° in the two last sections of the South Pacific, which seem to follow very nearly the contour of the sea bed, but not exactly so. In the section east and west the highest point of this isotherm is not exactly over the shoalest soundings, but is a little west of them; and in the section south from Tahiti its highest point is slightly north of the shoalest sounding.

A JOURNEY TO VIENNA WITH LORD PETERBOROUGH.

ONE of the best-remembered character-sketches in Macaulay's *Essays* is, perhaps, that of the famous fighting Earl of Peterborough, the last of the knights errant; of whom it was said, from the rapidity with which he carried out his many diplomatic missions, that he had seen more crowned heads and postilions than any other man of his time. An interesting original memoir kept by Simon Clement, a gentleman attached to Lord Peterborough when engaged on one of these missions, has recently come into the possession of the British Museum, and is now preserved in the Manuscript Department. This curious little volume is entitled *A Journal of what I found remarkable in my travelling with My Lord Peterborow to Vienna*, and begins with an entry dated Saturday, January 13, 1710, on which day they sailed from Greenwich "about 5 of y' clock in the afternoon in the *Catherin Yatcht*, Capt. Monk commander," for Rotterdam. In his journey across country to Vienna our traveller gives very full descriptions of the different places through which they passed, much too long for quotation here. We note, however, a few of his most striking observations. At Delft lived many of the gentry of Holland, and there was a kind of hospital (not to call it a prison) wherein gentlemen, though of the highest quality, were confined, upon complaint of wife, children, or nearest relations that they wasted their estates by extravagance or ill-management—so far did the Government concern itself for the preservation of family estates. The Hague the Dutch affected to call the biggest village in Europe, being totally without fortifications, though in Clement's opinion it deserved to be ranked with the second order of cities for its largeness. Amsterdam is justly, he thinks, accounted the richest trading city in the world, but the inhabitants of it are so parsimonious of room in their houses, that even in the best they make the stairs so steep and narrow that if a man make

one false step in descending he must expect to fall to the bottom. Indeed, such an air of parsimony may be discerned in all the managements of this nation, even in their indulgences; and the great figure this State makes in the world, and the great power it is able to exert, are entirely owing to the frugality of every degree of the people, whereby they are enabled to bear the burden of the vast taxes laid upon them. On February 3, Lord Peterborough and he left the Hague "with a Berlin (a kinde of coach) a chais and a Baggage-waggon at 9 a clock in y' night by Moon-shine," passed through Utrecht, "a fine City and University in a pleasant country," and entered the King of Prussia's territory, the Duchy of Cleves, on the 6th. From Wesel they got to Düsseldorf, the residence of the Elector Palatine, but it being Carnival-time there my lord could get no lodgings at the "public houses," and had to be entertained, by the Elector's directions, at the house of Count Frosini. Everything at this Court appeared in great decency and order, and afforded such a specimen of princely magnificence as that of greater sovereigns might be said to exceed rather in quantity than in quality. After a splendid entertainment they were carried to the Opera, where his lordship sat with their highnesses, and they of the retinue were placed in a convenient gallery and plentifully served with wine and other refreshments. The performance was in great perfection. By two the following morning they were on the road to Frankfort, which they reached in three days, a city "well fortified, rich, and Lutheran." Here they lay at a famous inn called the Red House, fit for a nobleman, but very dear. Four days later they arrived at Nuremberg, where the principal gentry paid most marked attentions to the ambassador, and their master of the ceremonies was sent with a present of live fish and above thirty flagons of curious wines. My lord, however, not having convenience of carriage, left them behind, but gave very generously to the servants and poor. From thence by Ratisbon and Straubingen to Passau, where they took boat. Of Lintz Clement says it has more stately large houses than he had ever before seen in so little compass. Here they were entertained with the sight of many curiosities of art and nature, among the rest a machine like clockwork, taking its first motion from a horizontal wheel made of cards held together by a circumference of paper, which was turned round by the smoke of two small wax candles conveyed to it through two "latin funnels" placed under, and by a four-fold pulley it drew up a stone of half a hundredweight. It being Lent they were served with a most magnificent fish dinner, fried, boiled, and baked, the most remarkable fish supplied being a carp two feet long in a pie, and roasted fresh oysters in the shell. These curiosities and this dinner were met with at the Jesuits' College in Lintz, and Clement records with satisfaction that the Fathers were not sparing of their wine, and could not have shown more respect and civility to a prince than they did to Lord Peterborough. My lord in return was very liberal to them, leaving behind twenty pistoles for the poor, and presenting the Father Rector with a repeating gold watch, worth fifty pounds. From this place Vienna was reached, partly by road and partly by water, in four days; at which point the narrative abruptly closes.

SECRET SERVICE MONEY UNDER GEORGE I.

FROM a manuscript volume of "Revenue Returns," originally, no doubt, belonging to the Treasury, but which passed in recent years from the hands of a private person into the British Museum, we get a few instructive illustrations of how the money went *temp.* George I. Under the head of "Secret Service," between the dates March 25, 1721, and March 25, 1725, we note the following entries:—

"To William Lowndes Esq. . 243,200l.

To John Scrope Esq.	89,900l.
To Charles Lord Visct. Townshend one of his Maties Principal Secretaries of State	11,650l.
To John Duke of Roxburgh another	13,500l.
To John Lord Cartaret late another	9,249l. 3s. 6d.
To Thomas Holles Duke of Newcastle another	2,175l. 16s. 5½d.
To James Earl Stanhope late another	1,850l.
To Robert Walpole Esq. late another	1,771l. 19s. 6d.
To Wm. Stanhope Esq. ambassador Extra ^r to the Catholick King	6,000l.
Making a grand total for the four years of	379,296l. 19s. 5½d."

Passing by a long account of payments to ambassadors and foreign Ministers between the same dates, we next come to a list of "Gifts, Rewards, Bounties, and Extraordinaries of divers Natures," which includes the following noteworthy items, besides numerous entries of money paid for the capture of highwaymen, "smugglers," &c.:—

"To Geo. Bamfield Esq. for providing Goods as a present to the Indians of New York	835l.
To Henry Lord Herbert in lieu of a Jewell which his Majesty meant to present him	500l.
To Phillip Dormer Stanhope Esq. comonly called L ^d Stanhope, ditto	500l.
To D ^r James Douglas, for his performance and publishing his Anatomical Observations.	500l."

Douglas was a famous London practitioner, born in Scotland, 1675; noted also for a curious library of editions and translations of Horace, which passed into the hands of the Chevalier d'Eon.

"To D ^r Thos. Renton for making known his Art Skill & Mistery in curing of Raptures &c.	5,000l.
To Arthur Collins, as of Royal Bounty.	200l."

Another entry of payment of the like amount to this person, who was doubtless the compiler of the well-known *Peerage*, &c.

"To Charles Maitland Surgeon for Innoculating Prince Frederick for the Small Pox	1,000l.
To Gideon Harvey D ^r in Physick Physician at the Tower for visiting the State Prisoners	300l."

Harvey was appointed to the Tower about 1689, and is said to have been physician there fifty years. He wrote a singular work, called *The Conclave of Physicians; detecting their intrigues, frauds, and plots against their patients*.

"To Jacob Tonson Stationer for printing the Inventories of the Estates of the late Directors of the South Sea Company	1,716l. 8s. 1½d.
To Sir Joseph Eyles Knt. for the Young Princesses	70,000l.
To Wm. Richards G ^t for the charge of 15 persons who voluntarily went into the service of the King of Prussias Granadiers from Ireland to Berlin	221l. 5s."

We get here a glimpse of the hobby of the Great Drill-Sergeant, Frederick William, father of Frederick II. An Irishman, James Kirkman, it will be remembered, was one of the finest grenadiers in that famous army of giants; but he could hardly have been one of this batch, for history records that the king spent 200l. on him alone, for expenses in watching, guarding, and forwarding him to Berlin, after having given him 1,000l. to secure his service.

"To Wm Pitt Keeper of Newgate for Expences &c. for the Rebels taken at Preston	700l.
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To Chris ^r Tilson Esq ^r and other Managers of the Lottery 1722 for their service	7,250l.
To Gabriel Bourdon Merch ^t for 26 Bustos with Marble Pedestals for his Maty	600l.
To John Anthony Balaguier Esq ^r for expences in bringing over the Bustos for his Matie	163l. 3s. 8d.
To Robt. Saunderson Esq ^r for making 3 Ado volumes to Rhymers Phedra	700l."

SELECTED BOOKS.

General Literature.

- BIBLIOTHECA PASTORUM. Ed. John Ruskin. Vol. I. The Economist of Xenophon. Trans. A. D. O. Wedderburn and W. G. Collingwood. Ellis & White. 7s. 6d.
 CROUSSE, J. La péninsule gréco-slave; son passé, son présent et son avenir. Bruxelles: Spineux. 10 fr.
 PHILLIMORE, A. The Life of Admiral of the Fleet Sir William Parker, Bart., G.C.B. Vol. I. Harrison.
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History.

- BIBLIOTHECA geographorum arabicorum. Ed. M. J. de Goeje. Pars 3. Descriptio imperii Moslemici auctore Al-Mokaddasi. Pars I. Leiden: Brill. 9 M. 50 Pf.
 CODEX Diplomaticus Cavensis, nunc primum in lucem editus. Vol. III. Milano: Hoepli. L. 30.
 PIGNOT, J. H. Gabriel de Roquette, évêque d'Astun; sa vie, son temps, et le Tartuffe de Molière. Paris: Durand. 12 fr.
 SCHWEIZER, P. Vorgeschichte u. Gründung des schwäbischen Bundes. Zürich: Schulthess. 3 M.

Physical Science.

- GIEBEL, C. G. Thesaurus ornithologicus. 5. Halbbd. Leipzig: Brockhaus. 7 M. 50 Pf.
 LETHAIA geognostica. 1. Thl. Lethaea palaeozoica, v. F. Römer. Stuttgart: Schweizerbart. 28 M.
 ZITTEL, K. A. Ueb. Cosmoptychium. Ein Beitrag zur Kenntniss der Organisation fossiler Spongien. München: Franz. 4 M. 90 Pf.

Philology, &c.

- EDKINS, J. Introduction to the Study of the Chinese Characters. Trübner. 12s.
 GUTSCHMID, A. v. Neue Beiträge zur Geschichte d. alten Orients. Die Assyriologie in Deutschland. Leipzig: Teubner. 4 M.
 LYKURGOS' Rede gegen Leokrates. Erklärt v. C. Rehdantz. Leipzig: Teubner. 2 M. 25 Pf.
 MYRIANTHUS, L. Die Ägypten d. arischen Dioskuren. München: Ackermann. 3 M. 60 Pf.
 WENKER, G. Ueb. die Verschlebung d. Stammsilben-Anlauts im Germanischen. Bonn: Marcus. 12 M.

CORRESPONDENCE.

ELAMITE ANTIQUITIES.

British Museum: July 24, 1876.

The discovery and decipherment of the cuneiform inscriptions of Babylonia and Assyria have been productive of great results, not only in the development of a full contemporaneous history of their own, but in the great light they have thrown on the history and affairs relating to the nations bordering on the lands of Assyria and Babylonia.

At a very early period the inscriptions point to the existence of a very powerful collection of tribes, akin to the Accadian population of Babylonia, having formed a kingdom on the east bank of the Tigris. This kingdom is called *Numma*, or the "highlands," in the Accadian inscriptions, and *Elamu* in the records of Assyrian kings. This is evidently the Elam or 𐎶𐎵 of Genesis, x. 22, here stated to be of the seed of Shem. This statement is not supported by the inscriptions.

The Accadians, who spoke an agglutinative tongue, and whose language is akin to that of the Elamites both in point of words and in the mode of writing, are certainly to be identified with the Cushite population who founded the Babylonian empire of Nimrod, and they with the Elamites are the Eastern Ethiopians of the Greek writers.

The monuments represent both the people of Babylonia and the Elamites as quite distinct in feature and figure from the Semitic Assyrians; they are always represented with lank straight hair.

Herodotus, in speaking of the Ethiopians, says:—"The Eastern Ethiopians of Asia are dis-

tinguished from the Western of Africa by the straight hair of the former, and the curly hair of the latter." Homer also speaks of the Ethiopians "as being divided into two parts, the most distant of men, some at the setting of the sun, some at the rising."†

The history of Babylonia abounds in border wars between these two branches of the Cushite people, and in about the nineteenth century before the Christian era the Elamites overthrew the Semitic dynasty of Sargon and placed a line of kings of their own on the throne under Kurdu-Mabug. This monarch is evidently to be identified with the Chedorlaomer of Genesis xiv. 1; his son Ari-acu was ruler of Larsa, the Biblical Ellasar, and is therefore clearly the 𐎶𐎵 of the Hebrew text. The other two monarchs, Amraphel and Tidel, or, as the LXX gives, Thar-gal, are clearly early Babylonian non-Semitic names.

It was on the overthrow of the Semitic line of Sargon of Agane that the migration of Abraham took place. This Elamite dynasty remained in power for some time, and at last gave place to the Kassite line of Khammu-ragas, a most important king in Babylonian history, whose reign commenced about 1600 B.C.

During the whole period of the Assyrian empire, the kingdom of Elam was constantly making border raids, and the Assyrians also invading Elam, but during the late dynasty of Sargon of Khorsabad the wars became more and more frequent, until at last the Elamite king Umman-aldas was defeated by Assurbanipal in B.C. 642, and his capital, Susa, spoiled and destroyed.

Such is a brief outline of the relations of Elam with Babylonia and Assyria, but as yet our information is mostly derived from either Assyrian or Babylonian texts, owing to the scarcity and difficulty of the Elamite legends.

The explorations conducted by Mr. Loftus on the ruins of Susa brought to light many important remains of the ancient city, inscriptions, and sculptures. Copies of these texts, with carefully-executed drawings of the site and ruins, have been deposited in the British Museum, but a fresh acquisition to our material for the study of Elamite history has just been made. Colonel Ross, the English political Resident at Bushire, has presented to the trustees of the British Museum a small but important collection of antiquities obtained on the east of the Tigris.

The collection consists of a number of bricks inscribed with legends of the kings of Susa. The finest of these are those of a monarch named *Tar-kha-ak*, or, as M. Lenormant reads, *Sel-kha-ak*, but the former appears to me the more likely reading.

This monarch calls himself *Anin Susinak*, King of the Susaniens, "the powerful ruler, the princely King of the Susaniens." These bricks differ in many points from the Babylonian. They are of a much finer material, and of a more carefully proportioned form, the dimensions being 13 × 6½ × 3½—the inscriptions being written on the edge in six or seven lines, and in characters a little less archaic than those of Babylonian bricks. This monarch, Tar-kha-ak, whose name so closely resembles that of the Egyptian king Tirhakah, was the son of Kudur Nakhunte II., and was contemporary with Tiglathpileser II., or Shalmaneser, B.C. 700. Some other bricks in the collection are those of Kudur Nakhunte, and of Urtaki, a monarch who opposed Esarhaddon in the latter part of his reign.

There is in the collection a curious stone coffin. This object is very valuable, as, with the exception of the coffins of the Parthian period brought by Mr. Loftus from Warka, it is the only funeral object from Western Asia.

The coffin is composed of a white calcareous stone of a softer grain than that used in the sculpture, with a lid of alabaster. Its dimensions are—length, 1 ft. 6 in. (the end is semicircular); breadth, 13 in.; height, 10½ in.; the thickness of

* Book VII. 69-70.

† *Odyssey*, I. 22.

the sides and bottom is uniform, $1\frac{1}{2}$ in. No bones were found in the coffin, which was probably that of a child.

Another object is a sepulchral vase, which is one of the most important objects in the collection. This vase, which is of a peculiar shape, is full of human bones in a very fair state of preservation. These remains appear to have been subjected to the action of fire, but not to a great extent. Vases containing human remains were found by Mr. Loftus on the Great Mound of Susa in the vicinity of Parthian and Sassanian relics. Mr. Loftus says of these vases:—

"There were several cylindrical jars, three or four feet in length, containing the bodies of children; but, as the cranium was generally larger than the neck, it is difficult to conceive how it could have been placed inside. The most feasible explanation is that the jars were moulded round the skeleton, and then baked with the body inside, numerous small holes being apparently made for the escape of the gases generated during the process" (*Chaldea*, p. 405).

In the vase presented by Col. Ross there are no indications that would point to the moulding of the vase round the skeleton, as there are no internal indentations such as would be made in pressing the soft clay against the bones; neither are there any holes for the escape of the gases. I should therefore conclude that the vase is of a different period from those found by Mr. Loftus in his excavations. The number of bones contained in the vase would appear to indicate that it contained the remains of more than one person.

In none of the Assyrian or Babylonian inscriptions yet found is there any indication of the mode employed by this people for the disposal of dead bodies; it is, therefore, very interesting to meet with any objects which may throw light on the customs practised by any of the inhabitants of Western Asia.

W. ST. C. BOSCAWEN.

THE "PHILOSOPHERS' CLUB" IN "DANIEL DERONDA."

St. John's College, Cambridge: July 20, 1876.

May I call the attention of your readers to a fact in connexion with the current (VI.) number of *Daniel Deronda* which seems to have escaped the eyes of the reviewers? It is that the interesting episode of the "Philosophers' Club," which may have appeared to some artificial or improbable, is, in fact, a faithful transcript from real life; and that Mordecai is perhaps but a slightly idealised portrait of a real Cohen.

In the *Fortnightly Review* for April 1, 1866, the editor, Mr. George Henry Lewes, prefaces a fascinating article on Spinoza by an account of a small club of students who were wont to meet, thirty years before, at a tavern in Red Lion Square, Holborn. The members were the keeper of a second-hand bookstall rich in freethinking literature, a journeyman watchmaker, a bootmaker; another lived on a moderate income; another "penned a stanza when he should engross," and so on.

"Seated round the fire, drinking coffee, grog, or ale, without chairman or president, without fixed form of debate, and with a general tendency to talk all at once when the discussion grew animated, these philosophers did really strike out sparks which illuminated each other's minds; they permitted no displays of rhetoric such as generally make debating societies intolerable; they came for philosophic talk, and they talked."

Two members are singled out "as remarkable specimens of the varieties which the club comprised":—

"One of these was Mr. James Pierrepont Greaves—a name which carries with it a certain mystical halo in some American and English circles. . . . In striking contrast to this excellent man was a German Jew, named Cohn or Kohn, whom we all admired as a man of astonishing subtlety and logical force, no less than of sweet personal worth. . . . A calm, meditative, amiable man, by trade a journeyman watchmaker, very poor, with weak eyes and chest; grave

and gentle in demeanour; incorruptible, even by the seductions of vanity. . . . I loved his weak eyes and low voice; I venerated his great calm intellect. . . . Life was hard to him, as to all of us; but he was content to earn a miserable pittance by handicraft, and keep his soul serene. . . . Cohn, as may be supposed, early established his supremacy in our club. A magisterial intellect always makes itself felt. Even those who differed from him most widely paid involuntary homage to his power."

This little discovery, first made by a fellow-student, may be valued by some who find a novel invested with increased interest when they know it is "founded on fact." Nor is it without instruction to those who affect the study of the mechanism of literary creation.

DONALD MCALISTER.

MICHEL ANGELO BIBLIOGRAPHY.

16 New Burlington Street, W.: July 24, 1876.

In the list of works published on the occasion of the Michel Angelo festival of last year which appears in the *ACADEMY* of the 15th inst., I do not observe any mention of a paper read by Mr. C. Drury Fortnum, F.S.A., at a meeting of the Archaeological Institute, and published in vol. xxxii. of the *Archæological Journal*, entitled "On the Original Portrait of Michel Angelo by Leo Leone, 'Il Cavaliere Aretino.'" This is the more remarkable as the memoir is referred to in the *Cavaliere Luigi Passerini's* octavo volume entitled *La Bibliografia di Michel Angelo Buonarroti* (Firenze, 1875, p. 53), an important work also omitted from Mr. Heath Wilson's list. In the forthcoming number of the *Archæological Journal* another contribution by Mr. Fortnum will appear, on the subject of the bronze portrait-busts of Michel Angelo attributed to Daniele da Volterra and others, with further observations on portraits of the great master.

JOSEPH BURTT.

SCIENCE.

Patrum Apostolicorum Opera. Recensuerunt Oscar de Gebhardt, Adolphus Harnack, Theodorus Zahn. Editio post Dresselianam alteram tertia. Fasciculus I. (Lipsiæ: J. C. Hinrichs, 1875.)

THIS new edition of the Apostolic Fathers deserves and will receive a hearty welcome from all students of early patristic literature. Though respect for a veteran labourer in this field has led the editors to retain the name of Dressel on their title-page, the present edition is from beginning to end a new work. The first fasciculus contains the Epistle of Barnabas and the two Epistles of Clement of Rome, together with the fragments of Papias and of the Elders quoted by Irenæus, and the letter to Diognetus. It is the joint work of the two first mentioned of the three editors, the labour being divided in such a way that Gebhardt is responsible for the text and *apparatus criticus*, together with those portions of the prolegomena which relate to the manuscripts and editions, while Harnack has written the exegetical notes and the remaining sections of the prolegomena treating of the date, authorship, and reception of the several works. The second fasciculus will contain Ignatius and Polycarp, and will be edited by Zahn, who has given proof of his competence for such a task in his monograph *Ignatius von Antiochien*. The third and last will give the *Shepherd of Hermas* under the same twofold editorship and with the same division of labour as the first.

The editors of the first fasciculus may be congratulated on the execution of their task. When completed, this work promises to be quite the most convenient as well as the most thorough edition of the Apostolic Fathers which has yet appeared. The prolegomena are full and well arranged; the literature is given with a completeness which is almost exhaustive; the text is carefully and soberly constructed; the *apparatus criticus* omits nothing of importance; and the exegetical notes, though they suffer somewhat from too great compactness, furnish much useful matter, both in illustration of the language and in references to authorities treating of the subject-matter. Not the least pleasing feature in this work is the generous appreciation which the editors show of the labours of their predecessors.

Having thus recognised the general excellence of this work, I shall venture with less hesitation to criticise some points in which the conclusions of the learned editors seem to be at fault.

It is necessarily in those parts of the prolegomena which treat of date, authorship, and the like, that the greatest room for difference of opinion will be found. In the view which Harnack maintains respecting the date of the so-called Epistle of Barnabas, for instance, he is led astray, as I venture to think, by a false interpretation of the sixteenth chapter which has vitiated the great mass of recent speculation on this point. The writer of the letter is here maintaining that the true temple was not the material edifice, as the Jews vainly supposed, but the heart of man in which God enshrines himself. Accordingly he quotes Isaiah lxvi. 1, "What house will ye build for me?" to show that their hope in the material temple was vain. This is followed by another passage from the same prophet (xlix. 17), "Behold, they that destroyed this temple shall themselves build it up;" on which the writer remarks, "This is in course of fulfilment (*yiverai*); for, because they went to war, it was destroyed by the enemies; and now the subordinates of the enemies will themselves build it up."* This is supposed to refer to the hopes which Hadrian held out to the Jews that he would rebuild the temple, and therefore to fix approximately the date of the epistle at about A.D. 120. But, as a matter of fact, there is no trustworthy evidence of any such intention. And even if it were otherwise, this interpretation altogether militates against the context. In the first place, the prophecy so interpreted would be fatal to the author's argument, and would never have been introduced to be thus explained. He is giving reasons why the Jews were wrong in trusting to the material temple: whereas this fulfilment would furnish them with the very strongest argument in their favour. In the next place the author immediately afterwards, quoting

* In this passage, *vūn kal aūtoi* [καὶ οἱ αὐτοὶ] of *τῶν ἐχθρῶν ὑποπέραι*, the second *kal* is retained by the editors with *et*, but should, I think, be omitted with the other Greek MSS. and the Latin version. The re-erection by the Jews themselves would be no fulfilment of the prophecy, which speaks of the same persons who destroyed it as rebuilding it. But this does not seriously affect the point at issue.

another prophecy which contains a promise of the rebuilding of the temple, explains that this refers to the indwelling of God in men's hearts, whereby they are created anew in Christ. There is no indication here that the writer was thinking of two different kinds of rebuilding, a material and a spiritual erection, in the two passages, though the exigences of his interpretation have introduced some confusion into his language and thoughts. For these reasons we are forced to side with Hilgenfeld and others whom Harnack describes as "misere locum illum vexantes" (p. xlii.), and interpret the rebuilding spiritually. The "subordinates of the enemies" will therefore be the Gentile converts to the Gospel, the subjects, and in some cases the soldiers, and even the courtiers, of the Roman emperors who had destroyed the material temple. The allusion, so interpreted, no longer clashes with an earlier passage, in the fourth chapter, where the writer quotes the prophecy of the ten kings and the little horn in Daniel. His application of this prophecy to his own times suggests a date under the Flavian dynasty at the latest for the publication of the Epistle, and cannot without extreme violence of interpretation be referred to the reign of Hadrian.

The views adopted with regard to the date and reception of Clement's genuine epistle are sober and just. In common with the great majority of recent critics, Dr. Harnack assigns it to the reign of Domitian (about A.D. 93-97); and the convergence of opinion towards this view is now so great that it may almost be regarded as a settled point. With one exception, his conclusions regarding the author also commend themselves to the sober judgment; but when he considers it "very likely" (p. lxxxviii.) that the author of the epistle was the Consul Flavius Clemens, the cousin of Domitian, who was put to death by the emperor for his profession of Christianity, it is necessary to part company with him. The style and contents of the letter are altogether unlike what we should expect from a genuine Roman of high rank, whose profession of Christianity can hardly have been made before mature or even middle life. The intimate familiarity with the Old Testament, the acquaintance with traditional interpretations and legends of the Jews, and the whole colouring of the Epistle, seem adverse to this supposition.* Moreover, it seems altogether unlikely that, if the chief pastor of the Roman Church had been also the nearest male relative of the reigning emperor, the fact would have been ignored in Christian records. On the other hand, some connexion between the writer and the Flavian house is suggested by the name. If we may indulge in an hypothesis, our Clement was a Hellenist Jew, a freedman in the service of the Emperor's cousin; and in this case he would probably be a main instrument in the conversion of his patron to Christianity. I have pointed out elsewhere (*Contemporary Review*, May 1875, p. 831) that we have in the inscriptions evidence of one Jew at least bearing the name of

Clemens in the Flavian household (Orelli, *Inscr.* 2,899). Recent interesting discoveries of De Rossi have furnished additional testimony to the spread of Christianity in the Flavian family and their adherents (*Bullettino di Archeologia Cristiana*, 1875).

As regards the so-called Second Epistle, Dr. Harnack has somewhat hastily accepted the conclusion of Hilgenfeld that this is the letter of Bishop Soter to the Corinthians, expressing his surprise at the same time that "no one before Hilgenfeld had discovered the truth;" though the character of the document itself, even in its mutilated state, suggested the most serious objections to this theory. The recent publication of Bryennios, where it appears for the first time complete, shows beyond a doubt that it was not an epistle, but a homily read in a Christian assembly; but the authorship still remains as obscure as before.

The mention of this recent discovery leads us naturally to speak of the text. Never perhaps has conjectural criticism been exercised on so extensive a scale as in filling the lacunae of these epistles in the Alexandrian MS.; and never certainly has it been so severely tested as by this discovery, which places the actual readings before our eyes. The result on the whole is very satisfactory. The surprise of readers will be, not that in a few instances critics have failed to divine the reading, but that in the vast majority of cases their divination has proved true. The later editors have of course the advantage over the earlier; and Gebhardt may well be congratulated on the sober judgment which has led him so commonly to correct results. This will be no slight compensation for the untoward fact that his edition appeared within a few months of the time when a twofold discovery—first, of an entire Greek MS., and secondly of a complete Syriac translation* of Clement—has substituted certainty for conjecture, and placed the criticism of the text on a new basis.

Of Harnack's notes, and of his prolegomena, it is a sufficient recommendation to say that they show that extensive mastery of the literature of the subject, foreign as well as German, of which the writer has given evidence in a still later article on recent works upon early Church History, in the new *Zeitschrift für Kirchengeschichte*, I. p. 111, sq.

In a work comprising so many details, it is impossible that all errors should be avoided. There is no respectable authority, I imagine, for declining "Apollon" as if "Apollo," and writing "Apollinem" as the accusative case (as is done twice on p. 140). The Vulgate at all events does not countenance this solecism. On p. 85 Ἀπιάδες is mentioned as a conjecture of Holtzmann for Δαυαίδες. I have no opportunity of verifying the statement, but if Holtzmann is really guilty of such a barbarism, it ought not to have been mentioned without a remark. On p. 105 "Polyc. ad Phil. 6" appears as a reference, though the writer quoted gives it correctly Ign. ad Polyc. 6. On p. 182, annotating on the passage of Papias quoted by Irenaeus, *et in uno vero palmite*, Harnack has been led astray by Mr. Harvey. To explain *vero* Mr.

Harvey supposes that the story was originally told in Syriac, and that we have here a confusion between "sherira," true, and "sherura," a tender shoot; and Harnack has some speculations built upon this hypothesis of a Syriac original. The fact is that *vero* is not the adjective, which would be quite out of place, but the conjunction, so that *et . . . vero* represents *kai . . . δέ*, as elsewhere in this same translation of Irenaeus, iii. 2. 2, "*et se vero indubitate*," etc. On p. 195 *κατ' ἐκεῖνο καιροῦ* should be read for *κατ' ἐκείνου καιροῦ*, which can hardly stand; while in the next line *ἐπισκόπῳ* is a very violent emendation of *εὐβιώτῳ*, and moreover produces an awkward order. Should we not read *συνβιώτῳ* or *συνβιωτῇ*, "companion," the confusion of *ευ-* and *συ-* being easy? The word *συνβιωτής* is not uncommon; and even the form in *-ος* is found (Eupolis, Meineke, *Fragm. Com.* ii., p. 497), though probably corrupt. On p. 190 it is difficult to see why the editor should have questioned *τοῦ πάνου* and recorded Zahn's conjecture *τοῦ παναγίου*, when *ὁ πάνου*, "the great one," is a recognised Greek idiom, and this same Anastasius elsewhere designates Papias by an equivalent, *ὁ πολὺς*. But these are only small blots on the general excellence of a work which will be appreciated by none more heartily than by those who have laboured in the same field.

J. B. LIGHTFOOT.

CURRENT SCIENTIFIC LITERATURE.

Magnetism and Electricity. By Frederick Guthrie, F.R.S. (London and Glasgow: William Collins.) This long-expected book fully justifies the reputation of the author as a singularly lucid lecturer and an ingenious and original experimenter. The work contains, in a popular form, an account of all the principal phenomena of magnetism and electricity, and may be regarded as the enlarged and illustrated lecture-notes of the course of lectures which Dr. Guthrie is in the habit of giving every year at South Kensington. One great merit of the book is, therefore, that the experiments which it discusses have all been tried by the author, and the minute descriptions of apparatus will be of great use to the student. We must, indeed, offer some slight objection to the style, which sometimes in aiming at simplicity becomes inelegant (for example, par. 43 p. 41); and is sometimes altogether obscure (for example, par. 14 p. 17). The work is divided into three books, the first of which treats of Frictional or Static Electricity, the second of Voltaic Electricity, the third of Magnetism. Starting with the simple phenomena of attraction and repulsion, the author passes at once to the great subject of induction, and describes with clearness the electrophores and kindred machines; he then discusses electrical distribution and point discharge. The fourth chapter treats of electrical machines, both of the ordinary kind and the newer forms of Bertsch and Holtz. The Leyden Jar and various forms of condenser receive full treatment in the next chapter, and this is naturally followed by an account of the nature and effect of electrical discharge. The account of electrical measurement and the much-vexed definition of "potential" is given in the final chapter of the first book. *A propos* of the last term, our author says: "The work which a raised body is capable of doing, if it fell a certain distance, is called the *potential* work of the body, or, simply, its (mechanical) potential." It is clear that the potential will vary as the distance between the earth and the raised body varies. Now, suppose we take a unit

* On p. 85 Harnack says, "Sed Clemens Christianus e gentilibus erat, non Judeo-Christianus." He does not give his reasons for this statement.

* See ACADEMY, June 17, p. 587.

of electricity, which is thus defined: "Each of two equally-charged bodies is said to have a unit of electricity, if, when at a distance of one centimetre from one another, the one will repel the other with a force which in one second of time would impart a velocity of one centimetre a second to one gram of matter." If we take the electrical condition of the earth as 0 or neutral, the unit of potential will be the work done by a unit of electricity in moving from its place to the earth. "The electric potential of a body is the mechanical work which the electricity of the body is capable of doing in passing to the earth, or other indefinitely great reservoir of electricity of the same kind as the earth's." In the second book, on "Voltaic Electricity," we may specially notice the capital treatment of the subject of measurement given in the fourth chapter: this embraces an account of Ohm's law, the sine, tangent, and absolute galvanometers, the voltstat, voltmeter, rheostat, and rheocord. About thirty pages at the end of the work are devoted to magnetism, and this subject, together with diamagnetism, seems to have been rather slightly treated; at the same time it is to be borne in mind that electro-magnetism and magneto-electricity have been treated of pretty fully in earlier parts of the work. The work, as a whole, is fully worthy of the author, who has devoted much care and attention to its preparation, and we cordially recommend it to the earnest notice of the student, as the best manual of Electricity which exists in our language.

Telegraphy. By W. H. Preece, C. E., and J. Sivewright, M.A. (Longmans.) This work is intended rather for the operators and artisans engaged in telegraphy than for the amateur or student. It enters minutely into an account of the nature and construction of telegraphic instruments, the modes of signalling and testing, and the construction of overground lines. The drawings are excellent, and are made to scale. It is much to be regretted that the subject of submarine cables has been omitted: but there can be no doubt that the work will be found most useful by all telegraphic engineers, and that it will form a valuable introduction to the larger and more complete works on the subject.

Euclidian Geometry. By Francis Cuthbertson, M.A. (Macmillan.) *Elements of Euclid adapted to Modern Methods in Geometry.* By J. Bryce, M.A., and David Munn, F.R.S.E. (William Collins & Sons.) *Practical Arithmetic for Schools.* By Robert Miller, M.A. Parts I. and II. (Simpkin, Marshall and Co.) A novel feature in Mr. Cuthbertson's work is the introduction of tables at the commencement showing the classification of subjects, and giving at the same time an analysis of the contents. The book is to be much commended for its simplicity and conciseness. Some problems which are usually given at great length are condensed into half a page of print, without loss of clearness. The main object of Messrs. Bryce and Munn has been "to render the study of geometry more easy and attractive, to adopt a mode of treatment suggestive of other truths, and to introduce such improvements as should tend to remove the desire that Euclid should be replaced by any other text-book." In this we are inclined to think the authors have only partially succeeded. Mr. Miller's Arithmetic is made up of very little rule, and an immense quantity of example in the old Cocker style. The youth who works out one-half of these correctly may safely go on to higher matters.

The Elements of Geometry, in Eight Books; or, First Steps in Applied Logic. By L. J. V. Gerard. Part I. Plane Geometry. (Longmans.) An attempt has been made in this work to present to the student geometry in a pure scientific form, and to make it throughout an illustration of the laws of logic. In this we think the author has to a great extent succeeded. His definitions are clear and concise, and his theorems are worked out

in the most intelligible and condensed manner. The introduction is mainly devoted to definitions in connexion with extended and homogeneous space; he tells us that "geometry is the science of space;" geometrical figures are defined as "mental determinations of space;" incidentally we have little subtleties of this nature: "The idea of infinitely small is produced by denying magnitude to any figure; in the same way the idea of infinitely great is acquired by denying form to a figure." Again, in reference to the measurement of a magnitude, we are told:—

"The mind not being able to compare any but such magnitudes as have properties in common, it is obvious that the extension of any figure, that is, its magnitude, can only be measured by the magnitude of a figure of the same kind. Thus the unit for measuring solidity must be a volume, the unit of area must be an area, and that of length a length. But, as the elements of extension may be considered as so many lines, all measurement in geometry is reduced to the measuring of lines."

The introduction is succeeded by four books, which treat respectively of lines, angles and proportional lines, plane figures, and areas. A second volume containing four additional books will complete the work, which will be welcomed by a large class of students and teachers.

Manuals of Elementary Science published by the Society for Promoting Christian Knowledge, 1875. *Astronomy.* By W. H. M. Christie. *Physiology.* By F. Le Gros Clark. *Zoology.* By Alfred Newton. *Geology.* By T. G. Bonney. *Botany.* By Prof. Bentley. *Chemistry.* By A. J. Bernays. These manuals are admirably adapted for school purposes. They are for the most part clearly and concisely written, and are well illustrated. We may specially notice the numerous and beautiful illustrations of the *Zoology*. It is a little to be regretted that a few pages of questions are not appended to the books, but the teacher can of course improvise questions. The cause of science is not likely to suffer in our schools for want of suitable text-books. There are at least five distinct sets of cheap text-books of science issued by different publishers for the use of schools, and it is not always easy to decide between their respective merits.

A Class-Book of Chemistry on the Basis of the New System. By Edward L. Youmans, M.D. (Henry S. King and Co.) This work is not intended to be used as a manual for special chemical students, but is rather intended "to meet the wants of that considerable class, both in and out of school, who would like to know something of the science, but who are without the opportunity or the desire to pursue it in a thoroughly experimental way." So far it labours under a great disadvantage, because chemistry can only be properly pursued as a thoroughly experimental science, and can only be properly taught when experiment is largely blended with book-instruction. As a manual of general principles, however, the book will be useful. It is very comprehensive, embracing within the limit of 340 pages, Chemical Physics, Chemical Principles, Descriptive Chemistry, Organic Chemistry, a fairly good index, and questions on each chapter. With so large an amount of matter in so small a space, we must expect to find examples of slight and insufficient treatment. Too much has been attempted, and many of the subjects are touched upon, but not fully explained. At the same time the book contains mention of most of the recent advances in science; the section on Spectrum Analysis is full, and has been carefully prepared, and the account of Chemical Principles will be found to be very serviceable to the student. The book is well illustrated, and if carefully read side by side with experimental work, cannot fail to give the reader a good insight into modern chemistry.

Railway Appliances. By John Wolfe Barry. (Longmans.) This work aims at the description of the details of railway construction subsequent to

the completion of the earthworks and structures, and it is designed both for the use of the general reader and of the student of engineering. The former it enlightens as to the nature of the mechanical appliances concerned in the transit of himself or his goods with speed and safety; the latter will gather from it minute details as to the permanent way, and signals, and rolling stock. The subject is treated of in seven chapters, the first of which discusses the "Acts of Parliament and other regulations affecting railways." The second chapter is devoted to the "Permanent Way," a term used to distinguish the finished railway from the temporary tram-roads used by contractors while they are constructing the line. A long table giving the gauges which are used in various countries of the world is of interest, although the celebrated "battle of the gauges" has long passed away. The gauge which is in use in this country—4 feet 8½ inches—is also employed in Canada, Nova Scotia, and New South Wales, in France, North Germany, Holland, Belgium, Austria, Hungary, Turkey, Switzerland, Italy, Sweden, Denmark, Uruguay, and Peru, and to some extent in Norway, Egypt, Brazil, and the United States. The smallest width of rail in use in any country is 3 feet 3 inches, and the largest 8 feet, in all cases measured between the inside edges of the rails. A very concise description of the various forms of rail, and the methods of fastening them, concludes this chapter. The third chapter treats of "Points and Crossings," the fourth of "Signals," and the fifth of the all-important "Block System." The last is fully described, and the objections which have been urged against it are one by one dismissed. The author, in reply to those who affirm that every possible means of ensuring safety ought to be everywhere taken, points out that

"Improvements in railway safety appliances will be retarded unless a proper subordination of that which is mechanically possible to that which is financially rational is recognised; and unless the money that is available for the purpose is spent in the best possible manner. . . . It must be borne in mind that, in endeavouring to guard against every danger, one can 'buy gold too dear;' for if every possible known precaution is to be taken, regardless of cost, it may not pay to work a railway at all."

The sixth chapter gives an account of the arrangement of certain typical stations, and a long final chapter treats of "Rolling Stock." In this the locomotive itself is altogether omitted, because it was found to be impossible to give any satisfactory account of it within the allotted dimensions of the book. The whole subject has been clearly treated by the author, and the work may be commended, not only to the general reader and to the engineer, but also to the guards, engine-drivers, and signalmen of our various railway companies.

Elements of Acoustics, Light, and Heat. By William Lees, M.A. (London and Glasgow: William Collins.) This small text-book may be commended both for its cheapness and for the amount of information it contains. It is well suited to be used as a text-book in schools, provided that it is well supplemented by the master; for it must be confessed that the explanations are not always as full as they might be. The illustrations are numerous, and, considering the price of the book, are good. A far larger number of questions and exercises might with advantage be added in a second edition.

Wood's Elements of Algebra. Edited by Thomas Lund, B.D. (Longmans.) This is the seventeenth edition of a book which has long been known to the scholastic world. The previous editions were designed rather for the adult student than for the schoolboy; but, as at the present time a schoolboy's reading is much more extensive than it used to be, the editor has in this edition adapted his book for school purposes, and we think he is to be congratulated on the result. Indeed, it would not be easy to put into the hands of an intelligent schoolboy a book better adapted

to give him a sound and fairly extensive knowledge of algebra. It is perhaps rather too bulky for a school-book: we should have been inclined to shorten or to omit the chapters on Simple and Compound Interest, Discount, Equation of Payments, Annuities, and Renewal of Leases: such work is not necessary to knowledge of algebra, and should be regarded by the student rather as problem-work than as ordinary book-work. Again, in a school algebra a chapter on Probability is out of place. The chapter on the Discussion and Interpretation of Anomalous Forms is excellent, and the student will be repaid by a careful study of it; the same may be said of the pages devoted to Arithmetical and Symbolical Algebra.

Tables, Nautical and Mathematical, for the use of Seamen, Students, Mathematicians, &c. By Henry Evers, L.L.D. (London and Glasgow: William Collins and Co.) This work consists of Tables of Logarithms of common numbers from 1 to 10,000, of Logarithmic Sines, Tangents, and Secants, to every point and quarter-point of the Compass, and of various tables connected with nautical astronomy. The compilation has been carefully made, and will be found to be trustworthy.

We have also received *Exercises in Electrical Measurement*, by R. E. Day, M.A. (Longmans); *Notes on Collecting and Preserving Natural History Objects* (Hardwicke); *Elements of Algebra*, by E. Atkins (Collins); *Principles of Approximate Calculations*, by J. J. Skinner, C.E. (New York: Henry Holt); *General Proof of Gauss' Rule for Finding Easter Day*, by Samuel Butcher, D.D., Bishop of Meath. G. F. RODWELL.

SCIENCE NOTES.

BOTANY.

The Oaks of the United States.—It is unnecessary to say that any contribution to our knowledge of the North American oaks, especially in reference to characters by which the species may be discriminated, will be welcome to all interested. Dr. George Englemann has recently published a synopsis of the oaks of the United States, in the *Transactions of the Academy of Sciences of St. Louis*, of which we have a reprint. For his main divisions Dr. Englemann adopts the popular distinction of White Oaks and Black Oaks, which are easily distinguishable, and accompanied by structural differences. Thus: (1) *Leucobalanus: ovula abortiva infera vel raro lateralia; stamina plerumque 6-8; stigmata sessilia vel subsessilia; nux intus glabra seu rarissime pubescens*; and (2) *Melanobalanus: ovula abortiva supera; stamina plerumque 4-6; styli elongati demum recurvi; nux intus sericeo-tomentosa*. The result of Dr. Englemann's researches is a considerable reduction of species. The divisions as above defined contain thirty-seven species; and there is one more, belonging to De Candolle's section *Androgyne*, *Quercus densiflora*, which has the male catkins erect, and otherwise differs from the section *Lepidobalanus*, under which Englemann's divisions come. This classification has the appearance of being a useful one; but a practical trial alone could test its merits. Dr. Englemann also reviews the characters of value in discriminating species.

Age and Leafing of Trees.—To the *Archives des Sciences de la Bibliothèque Universelle* for June, 1876, M. Alphonse de Candolle contributes an article entitled "L'âge d'un arbre a-t-il une influence sur l'époque moyenne de la feuillaison?" He first quotes the replies to queries on this subject from Prof. Decaisne, of Paris, and Prof. Caruel, of Pisa, who had both made observations at his request. From their observations it would seem that age had nothing to do with the date of the leafing of trees, or that the differences observable were simply individual peculiarities. In some cases the old and young trees of the same species

burst their buds at the same time, while in others the older, in others the younger, developed their leaves first. But the most valuable and original material for affording some light on this subject was "a series of observations made upon two trees of the same height above the ground during fifty-seven and sixty-eight years respectively." These observations were made upon two horse-chestnut trees at Geneva, and are regarded by the learned author as perfectly trustworthy. The average date of the leafing of the one longest under observation is 94.9 days after January 1, and of the others 93.61 days. Dividing the whole term into six, four, or two periods of equal duration, the average dates exhibit no essential progression or retrogression. But it is worthy of remark that during the third period of seventeen years, 1842-58, the average is 2.5 days later than during the fourth period, 1859-75. Observations on a grape-vine by Messrs. Macleod and Lanezweert at Ostend, from 1843 to 1875, indicate a gradual forwarding of the date of leafing. Thus during the first period of sixteen years the average date was 10.6 days later than the average of the succeeding seventeen years. But De Candolle thinks this may be due to diminished vigour or pruning and other artificial conditions. In a word, the age of a healthy tree exercises no appreciable influence.

Gerard's Catalogue of his Garden.—A reprint of "the first professedly complete catalogue of any one garden, either public or private, ever published" certainly deserves putting on record here. Gerard's *Herball* is by no means a rare book; but the *Catalogus arborum fructuum ac plantarum tam indigenarum quam exoticarum in horto Johannis Gerardi civis et chirurgi Londinensis nascentium* is exceedingly rare. This reprint, therefore, which we owe to the liberality of Mr. B. Daydon Jackson, will be extremely welcome to all interested in the early introduction of exotic plants. The reprint consists of a limited number of copies for private circulation only. Without being an absolute fac-simile it is almost an exact reproduction of the original, the first edition of which was published in 1596. A second edition appeared in 1599, which Mr. Jackson also reprints, together with some of his own remarks and notes on the *Herball*, and a Life of Gerard. But what will be found especially useful is the list of modern names affixed to the old ones. Gerard's *physic* garden was in Holborn, and included upwards of a thousand different kinds of plants. The only thing for regret in connexion with Mr. Jackson's reprint is the fact that he felt himself so discourteously treated by the officers of the Surgeon-Barbers' Company, from whose archives the previously unpublished matter was drawn, as to put it on permanent record in his introduction. There are several other lists of this kind we should be glad to see reprinted—Tradesant's, among others, as the younger Tradesant made a voyage to Virginia and introduced many American trees.

The Flora of Norway.—Mr. Axel Blytt has published, in English, an *Essay on the Immigration of the Norwegian Flora during alternating Rainy and Dry Periods*. Mr. Blytt founds his hypothesis on the characteristics of the present vegetation, and the nature of the composition of the peat bogs that abound in some parts of the country. Of course we have not space to follow him in all the details of the facts which he adduces in support of his position; but the gist of the whole may be set forth in a few words. The plants are divided or classed as arctic, sub-arctic, boreal, atlantic, sub-boreal, and sub-atlantic; and their general features of distribution are shown on a coloured map. So far as the present vegetation is concerned, it is the present distribution of the plants of each of these classes, and their distribution collectively, that afford data for argument. It is more particularly with reference to the great leaps made by the different classes of vegetation that the question is examined. The flora of the

friable shales, which are, so to say, the oases in the hard rocky mountains, are especially characterised by four species—namely, *Dryas octopetala*, *Salix reticulata*, *Thalictrum alpinum* and *Carex rupestris*. If we arrange the localities according to the number of rare Alpine plants (that is to say, such species as have special localities indicated for them in the local floras) found in each of them the order of the series will be as follows:—Lapmark of Luleå, 50; Dovre and Foldalen, 46; Lapmark of Torneå, 45; Vaage and Lom, 44; Salten, 43; Lapmark of Piteå, 40; Alten, 37; Tromsø, 29; Maalselven, 28; Ranen, 28; Tonset, 16; Urland, 14; Vasendli, 14; Haart-eigen, 8. Thus, the number of rare species decreases rapidly towards the south and west; and the richest regions lie farthest from the ocean, or are the best protected against it. With regard to the influence of temperature, it is found that Arctic and Alpine species in the botanical garden at Christiania endure the strongest summer heat without injury, while they are often destroyed when not sufficiently covered during the winter. Remarkable leaps are exhibited by many species, which only occur in localities separated by several degrees of latitude. We mention a few of the most considerable. *Artemisia norvegica* grows at Dovre, and it is not found elsewhere in the Old World; *Carex scirpoides*, *Draba crassifolia* and *Platanthera obtusata* also occur in Norway only in the Old World, reappearing in Greenland and North America. *Luzula arctica* leaps from Dovre to the Lapmark of Luleå ($4\frac{1}{2}^{\circ}$ to 5° of lat.), and thence to Spitzbergen; *Arenaria ciliata* exhibits a leap of 15° of lat.; and *Papaver nudicaule*, *Rhododendron lapponicum*, *Carex misandra* and *rufina* leaps of from 4° to 7° of lat. Now, although everything indicates migrations to short distances, as a rule Mr. Blytt thinks that these large leaps are easily intelligible if we assume that the climate has undergone considerable alterations since the ice period; that it has been at certain times more insular and at others more continental. But it is mainly in the order of the disposition and the constituents of the various strata of the peat bogs that Mr. Blytt finds his views supported. In a few words, they exhibit indications of alternate wet and dry periods, inasmuch as there are remains of a pine-forest, upon which is deposited a layer of moss-peat, then another submerged forest composed of deciduous trees, and so on. "During such alternating periods," says the author, "our country seems therefore to have received its present vegetation. We see it first covered with inland ice, which projected out into the sea, and dispersed Scandinavian migratory blocks over the plains of central Europe. When the ice, during a drier period, retired from the shore, a flora immigrated, resembling that which now adorns the wastes of Spitzbergen, North Greenland, and Melville Island: small, hardy, tufted plants, which often display an unexpected splendour of flowers with the purest and deepest colours. Then came the gray osier, juniper and birch, cherry, ash and rowan, with a host of new immigrants, including *Mulgedium* and *Aconitum*. The moisture increased, peat began to grow, and the Arctic flora to recede. But the climate became warmer; the ice melted more and more; elm, hazel, lime, ash, and maple came with numbers of other species that grow in their company. At that time the climate was dry; but when the land rose higher a new revolution came about, and a long rainy period buried these deciduous trees in peat. A new dry period followed, and pine forests grew on the bogs. Again came a rainy period, and the pine forests were buried in peat. And during these last changes in our climate there came probably that part of our flora which is peculiar to our lowest southernmost regions."

FINE ART.

RESEARCHES RELATING TO ALBRECHT DÜRER.

Untersuchungen über Albrecht Dürer. Von Dr. Alfred von Sallet. (Berlin: Weidmann, 1874.)

UNDER the above title, Dr. Sallet, a distinguished German member of the London Numismatical Society, has published the result of a long and careful study of Dürer's works, especially of the medals usually attributed to him, and of the drawings in the Berlin collection.

As a contribution to the disputed question as to the authenticity of the Berlin drawings and those originally belonging to the same collection which are now preserved at Bamberg and Weimar, Dr. Sallet points out the remarkable resemblance that exists between many of these large portrait-heads and those on the medals struck at Nürnberg about the beginning of the sixteenth century, representing various members of the Rath of Nürnberg, German princes and bishops, and other distinguished persons.

The resemblance, judging from the two examples given in illustration, is certainly very striking, not only in point of feature, but also in little details of costume; yet this resemblance, although it evidently indicates some connexion between the drawings and the medals, does not by any means prove that the former are by Dürer.

The history attached to the large profile portraits of the Berlin, Bamberg, and Weimar collections is somewhat curious. They have always been supposed to be those which Dürer mentions having drawn (*conterfet*), in his sketch-books (*Bilderbücher*), during his visits to Augsburg in 1518 at the time of the Diet, and to the Netherlands in 1520-21. These sketch-books passed soon after Dürer's death into the possession of the Pfintzing family, of Nürnberg, and were stowed away, so it is said, with family papers for more than 200 years. They were then brought to light and acquired by the well-known collector Baron Derschau, who afterwards sold part of them to Nagler (those now at Berlin*), and the other part to Joseph Heller, who has given a detailed description of them in his voluminous catalogues of Dürer's works without throwing the slightest doubt upon their authenticity. This, indeed, does not seem to have been doubted by any one, until Dr. Moritz Thausing, in the *Zeitschrift für bildende Kunst*, vol. vi., 1871, brought forward some very powerful reasons against it. In his opinion the drawings were the work of a forger, whose "clumsy imitations" he considers it a duty owed to Dürer's name to expose.

This view, however, was violently opposed by Von Eye, Hausmann, Von Zahn, and several other distinguished art-critics, and a long controversy took place on the subject without settling the question one way or another. The difficulties involved in supposing these drawings to be the work of a later artist purposely imitating Dürer's style and forging his monogram are too great to admit of this solution. Even Dr. Thausing

has been obliged to give it up. The water-marks on the paper, as Hausmann pointed out, are the same in many instances as those on Dürer's known works; the costume is accurately that of the beginning of the sixteenth century; and many other indications all lead to the conclusion that, if not by Dürer himself, they must at all events have been done by a contemporary artist enjoying like opportunities with him for portraying the distinguished persons present at the Diet of Augsburg and afterwards in the Netherlands. This is extremely unlikely. Dürer, we know, was at the Diet, for he took while there the portrait of the Emperor Maximilian, "in his little room high up in the palace," as he himself tells us, beside a number of other sketches of the various princes, bishops, and other celebrities there assembled. At the Diet held in Nürnberg in 1522, he must also have had an opportunity of sketching these persons, as well as the members of the Rath of Nürnberg, with many of whom he was well acquainted. Finding these contemporary portraits, therefore, it would be natural to suppose that they are the identical ones which Dürer so often mentions his having taken, were it not for a certain mechanical method of execution, very unlike Dürer's, that causes Dr. Thausing to stigmatise them as the work of a "bungler" in art. This is altogether too severe. Other critics—Dr. von Eye, for example—speak of them as "treffliche Kunstwerke," and consider them as quite in Dürer's manner.

Without venturing to decide where German doctors disagree, I think that this new observation of Dr. Sallet's that the drawings are in a great many cases entirely identical with the medals may, perhaps, be explained by supposing that Dürer really executed these portrait-heads for the very purpose of having them struck as medals, but that, instead of entrusting his own original sketches to the medallist, he had them copied by one of his pupils or by some inferior artist of the time, and that it is these copies, and not Dürer's original drawings, that have been preserved. This would account for a certain stiffness in their execution, and also for their being nearly all profile-heads, the view best suited for medals. It would explain also Dürer's monogram being placed upon them without their being necessarily either originals or forgeries. If the designs are really by him, some such copying must, if we consider it, have taken place. Dürer would scarcely have sent his own rough sketches in his private sketch-books to the die-sinker.

With regard to the medals ascribed to Dürer himself, Dr. von Sallet considers that only three of them have any claims to being accepted as genuine. These are: the head of Dürer's father in profile, dated 1514; the full-faced woman's portrait, said to be Agnes Frey; and the portrait of Michael Wohlgemuth. The medal designated as that of Agnes Frey has recently been reproduced as an autotype illustration in the fifth annual report of the Deputy-Master of the Mint. It is an excellent example of early German art, but it is not like the other portraits supposed to be of the Dürerin. It does not, indeed, look like a portrait-head at all, and more probably represents some

mythological or allegorical being—a plump German Venus, perhaps. It may possibly be intended for a Madonna as some critics have surmised, but, if I remember rightly, it far more closely resembles the unpleasant *Lucretia* of the Munich Gallery than any of Dürer's Madonnas. It is dated 1508.

What share Dürer had in the series of Nürnberg portrait-medals before mentioned remains doubtful, but it is absurd to credit him with the numerous medals that exist bearing his own portrait. These are evidently later works, copied perhaps from some original struck in his time. Those of later date are for the most part merely taken from Melchior Lorichs' engraving.

Dr. Sallet's remarks on the copper engravings and woodcuts are not always very original. For instance, he points out that the engraving known as "*La Vierge à la Porte*" is not taken from any one drawing, as Bartsch supposes, but is composed of several motives taken from different prints by Dürer and pieced together so as to form a harmonious whole. This observation was made by Mr. G. W. Reid, and published in the *Fine Arts Quarterly* in 1866. It has long been an accepted fact. The interpretation of the plate known as "*Jealousy*," as "*Nessus, Deianira and Hercules*," is very far-fetched, and even Vasari's statement that it represents Diana beating a nymph is more reasonable. Dürer himself would undoubtedly be greatly perplexed at the numerous fanciful and occult interpretations that have been lately given of the meaning of many of his works. MARY M. HEATON.

CONZE'S ILLUSTRATIONS IN ARCHAEOLOGY.

Vorlegeblätter für Archäologische Übungen. Seventh Series. By Professor Conze. (Vienna, 1875.)

THIS annual issue of plates for the purpose of illustrating special subjects of discussion is a feature in classical archaeology which has successfully commended itself for the past seven years. To what extent that success may have been shared in by this country we have no means of ascertaining; but there are obvious reasons for doubting whether such a publication could be so fully appreciated here as in Germany for example. A series of plates, with a single sheet of letterpress telling where the several objects engraved are to be found and the source of the engraving, naturally throws one into an attitude of contemplation as to the various probabilities by which the explanatory text may have gone astray in the sending, or been delayed by the printers. The text never comes, and in time we discover that, not being in the position of a German student under a professor who would explain all the points and bearings of the discussions for which the plates are intended, we must turn to special memoirs, articles in magazines, and even books, for the necessary enlightenment, with the probability, also, sometimes that in one or other of these sources we may find the thing engraved already. One of the interesting disputes at present turns on a vase found at Kertch, and now in St. Petersburg, with a representation of the central group in the western pediment of

* These have recently been capitally reproduced in photolithography, and published by Herr Soldau, of Nürnberg.

the Parthenon—a vase which Stephani has published along with a colossal memoir, to which, in the last number of the *Archäologische Zeitung*, Petersen (author of *Die Kunst des Pheidias*) replies with acrimony and large details. Conze republishes the vase; but, considering that the Petersburg memoir is indispensable to the controversy here where its various points cannot be gathered at second hand, the possession of duplicate plates is a necessary consequence. The other engravings bearing upon this subject are mostly from Michaelis' work on the Parthenon, a book which is also necessary for the dispute.

This is no complaint against Conze, who is Professor of Archaeology at Vienna, and must consider in the first place the wants of German students. Besides, we have purposely chosen one of the exceptional instances, and taken the worst view of it. It will convey a fairer notion of the service rendered by these plates if we point out that the last two series (VI.–VII.) contain engravings of no less than seventeen Greek vases by the painter Duris, of which five had not before been published; that this painter had been classed in Brunn's generally known theory as one of the imitators of early style; and that this condemnation could only be fairly sustained or set aside after such an examination of his works as is now for the first time possible. Again, in the previous series (V.) we had eight vases by the similarly dubious painter Euphronios, of which one had not been published before. Apart from the discussion, it is manifestly valuable to those also who maintain a more general interest in Greek vases, to find the works of one painter collected together in this way and very admirably engraved. His peculiarities become striking by repetition, and nothing could show better how erroneous is the impression of uniformity which many carry away from the inspection of any large number of vases.

It is curious that these seventeen vases of Duris are, with one exception, wine-cups, shallow and wide, with the principal design painted round the outside in two scenes separated by the handles of the cup. His designs fall into two classes, according as the composition presents a continuous and even interest like that of a frieze, or presents in the centre a culminating incident which sends a shock through the figures at each side, as in the manner of a pedimental composition—for example, the pediment groups from Egina in Munich. A vase of this shape, if considered as an immoveable object, ought to be treated like a pediment where the central interest dilutes itself gradually in the lessening space towards each extremity, because on it also the space is practically lessened towards each side. Four of the vases of Duris are treated in this way, and, so far as we can judge, they surpass the others in artistic force, and certainly in attention to the actual condition of flesh and muscle under varying positions of the body. The central incident is a fight taken at the moment of greatest triumph to one side and grief to the other, when one of the two combatants has just received a blow from which he falls before his enemy has recovered from the impetus with which he

dealt it. The scene has almost the concentrated interest of a duel, except that the seconds here rush in to prolong the fight. On three of these vases the composition on each side consists of five figures, the falling combatant having two companions, the victor one. While in these cases the main lines of the composition converge towards the highest point on the round of the vase, there are others, as in the two representations of the quarrel between Achilles and Agamemnon, where the centre is occupied by a calm mediator, and where the main lines of the groups at each side partly converge and partly diverge consistently enough with the futile rage of the two heroes, and at the same time binding the composition together.

A composition like that of a frieze, with a continuous and even interest running through it, could only be applied to vases of this shape on the understanding that they are moveable objects, held up in the hand and lightly turned round. But, as we have said, Duris is by no means so successful here. In several instances he is distinctly monotonous, but not in the two vases of this class in the British Museum, in both of which there is just the variety of figure and attitude necessary to break the flow of lines, as ripples break the surface, but do not impede a stream. Another instance of this is on the vase with scenes from the gymnasium, where aged tutors seated gravely alternate with boys busy learning to read, write, and play on the lyre or flute.

The series of illustrations for last year contains, besides six vases from the hand of Duris, and the plates already mentioned as referring to the western pediment of the Parthenon, also a collection of the supposed representations of the group of Harmodios and Aristogeiton which Xerxes is said to have carried off from Athens—or, perhaps, rather of the group which was made to replace it. The original figures were returned to Athens, it is said, in the time of Seleucus Nicator, and it would be interesting if it could be shown that among the copies reproduced by Conze some had been made from the original group after its restoration, as the figures on the Attic tetradrachms may have been, while others—for example, the two statues in Naples—had been studied from the group substituted after the robbery of Xerxes.

We have noticed only what seemed the most interesting of the questions raised by these illustrations. It is greatly to be wished that they might be more generally useful here, and it is satisfactory to be always able to say of every new publication by Prof. Conze that it commands admiration through all its details.

A. S. MURRAY.

ART BOOKS.

A PORTFOLIO, containing six etchings or sketches by the late Frederick Walker, carefully printed on fine Japan paper, was sent me some weeks ago from London by Mrs. Nosedá. It has given me great pleasure, not merely because I knew Fred. Walker slightly, enough to feel the unmistakable originality of his work as a painter, but because I have thereby been enabled to make my French friends acquainted with one to whom I had frequently alluded both in articles and in conversa-

tion, and whom, to justify the enthusiasm and esteem I expressed for him, I could only introduce them to in a series of woodcuts, admirably engraved for the *Cornhill Magazine* by Mr. Swain. The sympathetic manner in which, while the posthumous exhibition of his pictures was being held, Fred. Walker's work was reviewed in the *ACADEMY*, renders any expression of my opinion with regard to him in your columns unnecessary. I merely wish to establish my claim to having been the first, I dare not say the only, French critic who brought his name into public notice here. I spoke of him in the *Gazette des Beaux-Arts* with reference first to his water-colour drawings, and afterwards to the oil-paintings exhibited at the Royal Academy. I was struck first by his natural and refined style, and afterwards by his delicate palette and bold drawing. He seemed to me quite distinct from the English contemporary school, owing to the unusual qualities of observation and sincerity he displayed. His work for the illustrated papers, which have a peculiar local flavour of their own, was, I think, of great service to him. He gave promise of becoming what I understand by "a master"—namely, one learned in the things of the past, curious about those of his own time, and in full possession of the means of realising and expressing his thought. In these six etchings, as in his smallest sketches, Walker has shown his observant nature and delicate taste. The manner he afterwards acquired he did not yet possess. I believe Mr. Heseltine, some of whose series of landscapes, mostly drawn and engraved direct from nature, I have, bit these plates. The depth of the bite could not have been better calculated. Of course beginners must always get their first instructions from one experienced in the process, for all the treatises imaginable on the subject could not make it practically intelligible to them. But the critical moment, "le moment psychologique," comes to the etcher when he finds himself alone, face to face with his tools and materials—plate, varnish, candle, needle, basin and bottle of nitric acid: then, when the copper is immersed in the greenish fluid and the air-bubbles collect like a chain of beads on the bright line cut in the black varnish by the needle, how is he to judge of the bite? how ascertain to what depth the acid has eaten into the copper, has hollowed the furrow which in another moment will fill with ink under the printer's pad, and disgorge itself on the paper like a sated leech? Only in solving these questions does the etcher's hidden instinct, his genius, reveal itself, does real originality show itself. I do not suppose that Walker knew these emotions, which only reach their dramatic grandeur in the solitude of the studio. One of these etchings, a little round-faced, smiling girl, sitting with what appears to be a basin of food on her lap, reminds us in artlessness both of type and work of some of Wilkie's essays likewise drawn with the needle. Another, a slight sketch, represents a young man's face, with moustaches, and disordered hair. I saw Frederick Walker once or twice. He was already in an advanced stage of consumption. The glowing look in his eyes and face was what chiefly impressed itself on my mind, not the form of his features. Is this his likeness? Another is an unfinished sketch as regards the whole right side of the composition: an old man, bareheaded, sitting at a table talking to a woman. The fourth, a dry-point attempt, the bust of a man apparently walking in the country; a first sketch, perhaps, for the most finished of the six representing a blind man walking along a road, at sunset, tapping the ground with his stick while he leans with his left hand on the shoulder of a young lad, with his hands in his pockets, carrying a bundle tied up in a handkerchief: a melancholy composition, expressive in drawing, and very sweet in colour. We have Walker here in his entirety. The lights just touching the dresses, the hill bounding the horizon at the back of a tilled field, are rendered with a skill which

shows that, had he lived, Walker would have become as famous for his etching as he has for his water-colour painting. The last of the six represents seemingly a woman in in-door dress, sitting in a court-yard shelling peas, a study which must have been drawn on the copper from nature. The indications of colour are true and varied.

The second volume of the charming little octavo edition of Alfred de Musset's complete works is just out (Lemerre). The portrait it contains of the poet, though not larger than a penny, is a master-piece, both as regards resemblance and picturesqueness. It is an etching by M. Martinez, a young engraver, from the original terra-cotta medallion modelled from life by David d'Angers in 1833. This medallion is more spirited in execution, and more lofty in expression than the bronze one which succeeded it, and is most carefully preserved by the poet's brother, M. Paul de Musset. The romantic war was then going on, and Alfred de Musset was in the full pride of youth, beauty, and success, and wore his hair in the Byronic fashion.

M. J. J. Guiffrey has just completed his reprint of the catalogues of all the exhibitions of pictures and sculpture of the eighteenth century. The catalogues of the exhibitions of the Royal Academy alone, with those under the Revolution—that is, from 1673 to 1800—and the general index of the exhibitors and critics, form forty-three little volumes. They are illustrated with head- and tail-pieces copied from old catalogues. These are followed by a little volume of *Notes et documents inédits sur les Expositions du XVIII. siècle*, and one consisting of the seven catalogues of the *Académie de St. Luc*, dating from 1751 to 1774, and brought to your notice in a previous letter. The concluding volume of the series will in a degree be useful to all who wish to register the movement in French art at a period when it shewed such life and originality. The volume is called *Réimpression du livret de l'Exposition du Colisée en 1776, avec notice historique sur le Colisée, suivi de l'analyse du Salon de l'Elisée en 1797, avec des notes et une table* (Baur). The *Colisée* was a place of public amusement something like your Vauxhall. It was erected in the Champs Elysées from a design by an architect of the name of Le Camus, and swallowed up enormous sums of money. Pictures were merely accepted as a possible source of attraction. Every means was tried to tempt public curiosity—fancy balls, concerts of all kinds, competitive firework displays, and so forth. At last the Academy, growing needlessly uneasy with regard to its rival, got the King in 1777 to prohibit the holding of all art-exhibitions there in future.

M. Charles Ephrussi, a young Russian resident in Paris, who in feeling and in knowledge of our language is a fellow-countryman of ours, has just brought out a quarto volume, entitled *Notes biographiques sur Jacopo de Barbari, dit le maître au Caducée, peintre-graveur vénitien de la fin du XVI. siècle* (D. Jouaust). The work contains seven proofs before letters, and in order not to recur to them I will specify them at once as being, some of them, facsimile engravings done by Amand Durand's heliographic process; others, extremely precise woodcuts. The first five are reproductions of dry-point engravings of Jacopo de Barbari's, which are very rare; *Le Grand Sacrifice à Priape*, *Saint Sébastien*, *Combat de Tritons*, *Apollon et Diane*, and *Les Suppliciés*; the sixth is Albert Dürer's *Adam and Eve*, and a bronze plate, *Orphée et Eurydice*, the original of which is the property of another very enlightened amateur, M. Dreyfus, who has a splendid collection of objects of art belonging to the time of the Italian Middle-Ages and Renaissance. This Jacopo de Barbari was made the subject of a special study in the *Gazette des Beaux-Arts* by its late manager, Emile Galichon. Galichon, who was the owner of the magnificent collection of old engravings which was sold by auction last year, had discovered a very

important and very well preserved picture of this master's. His study was extremely conscientious, but in the constant progress of science new facts and new arguments, which rectify and complete it on many points, have come to light, and with these M. Ephrussi now presents himself to our notice. Briefly stated, the new conclusions he has arrived at are as follows:—1. Venice is satisfactorily proved to have been the birthplace of the Master of the Caduceus; in one of the rough drafts for his preface to his *Treatise of the Proportions of the Human Body*, the MS. of which is in the British Museum, Dürer wrote: "Jacobus né à Venise, peintre gracieux." 2. Barbari must have spent some time in Nuremberg and seen Dürer there before 1495: in fact, Dürer's family papers show him to have been in Nuremberg from May 17, 1494, up to the time of his journey to Venice, about the year 1506. On the other hand, supposing Jacopo to have been engaged on the wood-engraving of his large plan of the town of Venice from 1498 to 1500, his relations with the great German master must date from 1494 to 1498, in testimony of which M. Ch. Ephrussi quotes a fragment of a letter of Dürer's to Pirckheimer (February 7, 1506), wherein he speaks of what, as an artist, he admired sixteen years ago, and cites immediately afterwards Master Jacob as one who seems to him to have deteriorated. 3. The similarity of style and execution often noticed between these two masters proceeds, not from the imitation of the one by the other, but from a common source of instruction, that source being Michel Wohlgemuth's studio, Martin Schongauer's engravings on metal, or such engravers as Veit Stoss, Glockenton of Nuremberg, and Wenceslas of Olmutz. 4. Jacopo is proved not to have gone with Count Philip of Burgundy to the Netherlands in 1506, and there is no proof of his having passed through Nuremberg in the course of that year. Finally, while he pays great deference to his forerunner, M. Ephrussi concludes by saying, in the language of a just and refined amateur, that "Jacopo, malgré la valeur réelle de son œuvre, n'eut jamais une manière absolument personnelle. Il fut inégal, il devait l'être comme tous les artistes qui vivent moins de leur propre fonds que du fonds d'autrui et ont plus d'expérience que d'inspiration." Jacopo was already known to have been, like many other artists of his time, a painter, an engraver, and an enameller. From a bronze plate signed with the caduceus it would appear that he also understood the art of modelling a bas-relief. The subject, cleverly managed, is Orpheus bringing back Eurydice, both nude figures, and almost literal copies of Albert Dürer's *Adam and Eve*. It is a striking example of the mixture of the dry naturalism and mystical mannerism of the two schools, the German and the Italian, which for a moment were so strangely fused together in Venice. M. Ephrussi, in a long note capable of future development into a chapter, demonstrates that up to the middle of the fourteenth century, the Venetian school had been under the dominion of Byzantine art, and traces it through all its modifications up to the appearance of the brothers Bellini. We welcome this work all the more gladly because we know it to be the precursor of others by the same author on Albert Dürer. PH. BURTY.

NOTES AND NEWS.

WE have received from Mr. Alfred Marks a photograph of Lionardo da Vinci's cartoon of the *Virgin and St. Anne* in the Royal Academy. The dark-yellow tone of the paper upon which the original is executed has been unfavourable to the processes of photography, but, in spite of this disadvantage, the result contains such a rendering of all the essential features of the design as could be obtained by no other means. The faces of the two women, set towards one another and combined with a tender and delicate agreement of expression, are perfect in the photograph as in the ori-

ginal, and the faces of the two children are scarcely less satisfactory. Where the photograph partly fails of success is in rendering the outline of the composition as a whole, the tone of the paper tending to darken the background unduly, and to falsify the artist's scheme of light and shade. Mr. Marks has conceived the happy idea of including in the terms of subscription—which, we may say, are remarkably low—a photograph of the original sketch for the composition purchased by the British Museum at the sale of the Galichon collection. The student has thus the means of following the growth of the artist's idea, for, although the cartoon itself is not completely finished, the lines are finally determined, and the faces are carefully elaborated. It is, we believe, the intention of Mr. Marks to publish a short history of the cartoon, which will be very welcome to all students of the master. Although one of the most perfect of Lionardo's works, but very little is known of its fortunes in modern times, and we may mention as an initial difficulty in the way of tracing its history that the Royal Academy have no record of the means by which the cartoon first came into their possession. Another difficulty in the way of the enquirer depends upon the confusion that exists, especially among French writers, between the design of the cartoon and the design of the oil-painting of the *Virgin and St. Anne* in the Louvre. It has previously been pointed out in the ACADEMY that the two compositions are entirely distinct, and, whether the picture in the Louvre be the work of the master or not, it is certain that it must have been a separate effort for which separate studies are to be discovered among Lionardo's drawings. If proof of this were wanting, it might be found in the painting by Luini in the Ambrosian Library at Milan, where the composition of the cartoon in all the main features is precisely followed, with the addition, however, of the figure of St. Joseph in the background. Mr. Marks has discovered—and the fact is interesting as indicating the source of Luini's picture—that the cartoon is stated by Lomazzo to have been in the possession of Aurelio Luini, the son of Bernardino. Arsène Houssaye, in his *Life of Lionardo*, quoting from Rigollot, mentions the existence of a second cartoon, which is said to be in a private collection in Westphalia, and it would be interesting to know how far the two designs correspond.

MR. PELLEGRINI, whose modest signature of "Ape" has been for some time absent from the cartoons of *Vanity Fair*, is likely soon to appeal to the public in another manner of art. He has been for some months residing at Folkestone, where he has devoted himself to the practice of oil-painting, with results that give strong promise for the future. In several studies of peasant life the caricaturist proves that he is able to push his researches beyond the mere obvious truths of individual character; and in all of these portraits we are also able to recognise a certain power in the use and management of colour.

MR. NORTH, the water-colour painter, has recently returned from Algiers, where he has been for some time.

M. GAILLARD, the talented French engraver, whose exquisite plate after Botticelli is to be seen in the Black and White Exhibition, is now engaged upon an engraving after his own painting of *St. Sébastien* in the Salon.

MR. E. J. POYNTER, R.A., head of the Art Department of South Kensington, will preside over the new Art section of the Social Science Congress, which will be held from October 10 to 17 at Liverpool. The special questions include that of regulating street architecture; the influence of Government upon art by the encouragement of mural painting in public buildings; the influence of Academies upon art; and the effect of art as applied to domestic uses, furniture, &c.; besides, voluntary papers are invited bearing upon other branches of the subject.

THE Fine Art Exhibition opened at Wrexham last week is a very satisfactory one. It is especially strong in old plate, particularly that belonging to old corporations of the district. Some of the family portraits by Reynolds, Gainsborough, and Romney are good. The Wilsons are numerous and interesting. The Satsuma and Kioto faience of Major Walker and Mr. Bowes is very fine, and there is a very good display of Wedgwood. Any one passing north will find himself rewarded for staying a day at the pleasant old town, and the church is itself worth a visit. Great judgment has been displayed in what is shown, and also there must have been both discretion and firmness shown in what has been rejected, unless the experience of Major West and Mr. Chaffers differs considerably from that of other organisers of exhibitions. Good taste has marked all the arrangements, and we cannot but hope for a full meed of success for so spirited and excellent a project, so well carried out, which should be most gratefully responded to by the surrounding population, who have not too many opportunities of cultivating their taste for art. We may perhaps return to the exhibition a little later on, when it is completely arranged, to particularise some of the old municipal and family plate.

THE first Congress of the Bristol and Gloucestershire Archaeological Society (now numbering 450 members) is to be opened at Gloucester on Wednesday August 23, under the presidency of Sir W. V. Guise, Bart., who will deliver the inaugural address. The cathedral and other antiquities of the city will be visited, and on the second day excursions are to be made to Tewkesbury and the Saxon church of Deerhurst, to conclude with a visit to Berkeley Castle, &c., on Friday. There will be an opening dinner on Wednesday, and papers are to be read each evening.

WE have much pleasure in announcing that Mr. J. M. Whistler, at the urgent solicitation of some of his friends, is about to return to etching, a branch of his art in which he acquired great distinction, but which he has for some time abandoned in order to devote himself wholly to painting. The keenness with which the few of Mr. Whistler's etchings were disputed which were put up for sale a week or two since at Messrs. Sotheby's shows the appreciation in which he is held by collectors and lovers of art. Mr. Whistler's present intention is to produce a series of twenty etchings of Venice—for which city he is about to start—and these will in all probability be followed at some later period by a second series, made up of studies in Holland and on the banks of the Seine. Only a very limited number of copies will be struck off, and the plates at once destroyed, so that original subscribers will have the satisfaction of feeling that their etchings will by the lapse of time become more and more valuable, and run no chance of being brought into competition with rubbed and debased specimens. At a time when French contemporary engravers are attracting so much attention, and leaving us so much behind in the pursuit of excellence in this special line, the reappearance of Mr. Whistler on a field where he has achieved so many triumphs should not be passed by without a word. Mr. Whistler's perception of beauty in the tones of water, whether expressed in colour or by the burin, is entirely individual; and it will be interesting to observe in what manner this individuality impresses itself upon the characteristics of Venetian scenery, so often rendered by art, but never since the days of Turner by an art so abstract and fantastic as that of Mr. Whistler.

THE next exhibition to be held at the Liverpool Art Club will consist of Illuminated MSS., &c., and will be opened on Monday, October 2. The Committee of Management consists of Messrs. T. Shadford Walker, John Newton, and Edward Quail. Works of the following descriptions are

eligible for exhibition:—Illuminated MS. Books of Hours, of Antiphonaries, and of Pontificals; Missals, Psalters, Romances, Histories, and Bibles; also, Initial Letters and other Illuminated Cuttings from Choral Books, &c.

THE German Institute at Athens has issued the first of its projected *Mittheilungen* in Greek Archaeology with so much promise as to entitle not only the writers of the articles themselves but also the founders of the Institute to warm congratulation. In this tone of congratulation there has already appeared an article by Prof. Michaelis in the last number of *Im neuen Reich*; but that article, while praising the staff of the Institute, the work it has already done, its scheme of future operations, and its founders, finally runs out into a very serious indictment against the Berlin authorities, who are at once the founders of the Institute and the originating directors of the excavations at Olympia. Why, it is asked, with a staff of highly-qualified archaeologists at Athens, should it have been left for the scholars of Germany to obtain their first criticism of the sculptures found at Olympia from a letter in the *Times* (April 15) by Mr. C. T. Newton, and Prof. Colvin's articles in the *ACADEMY*? At present this is a sore point, and we hope that to heal it the Berlin publication of photographs, and artistic criticism, if necessary, may be no longer delayed. The contributors to the first issue of the *Mittheilungen* are: Köhler, on the Greek Policy of Dionysius the Elder; Th. Mommsen, on the dynasty of Commagene; Lolling, on the topography of Marathon, and on an archaic inscription from near Corinth; and O. Benndorf, with a series of criticisms on the history of Greek art: (1) on the Colossus of Rhodes, (2) on the figure of Lysimache by Demetrios (Pausanias I., 27, 4), and (3) at greater length on the Anadyomene of Apelles.

THE Retrospective Historical Exhibition at present open at Amsterdam, to which we alluded last week, although almost entirely local in its character, yet presents many points of interest to amateurs and students of art of all countries. It has been organised chiefly with the view of restoring, or, perhaps more correctly speaking, *reproducing*, the Amsterdam of olden times, that quaint city of canals and dykes that is so vividly presented to us in the works of the old Dutch masters. With this aim various plans, maps, bird's-eye views, and pictures of Amsterdam at different periods of its history, and numerous models of ancient buildings and monuments, are first exhibited; then follow a series of small primitive-looking figures in bronze, representing certain Counts and Countesses of Holland in the fifteenth century, taken from the ancient *Stadhuis* that was burnt down in 1638, and a goodly number of portraits of Dutch celebrities and worthy burgomasters by such masters as Rembrandt, Van der Helst, Ferdinand Bol, Mierevelt, and others, which afford their personal help to the imagination in reconstructing the times in which they lived. Still further help is given by four rooms—that is, a reception-room, dining-room, kitchen, and bedchamber—which have been furnished exactly in the style of the seventeenth century, with all the little accessory details that could be obtained or reproduced. The church treasures exhibited are very poor in comparison with those at Cologne, the Reformation and the Dutch wars having done effective work in despoiling the churches of Holland; but the treasures and relics of the theatre make a fine show—though the names of Snock, Jan Punt, Anna van Marle and other celebrities of the Dutch stage have more interest, we may suppose, for their countrymen than for uninformed foreigners. Every one, however, has heard of the gallant De Ruyter, and we next come upon a collection of arms, decorations, bâtons, parchment deeds and other memorials belonging to him. But the object of most interest to connoisseurs of all nationalities is a relic of the mighty Rembrandt, none other than the original plate of the

celebrated portrait of the Burgomaster Six. This plate, it appears, has remained in the possession of the Six family from the time when Rembrandt delivered it to his kind friend the Burgomaster to the present day, and has always been preserved with the greatest care. It is thought to be the only plate of Rembrandt's that has remained entirely untouched. The catalogue of the Historical Exhibition of Amsterdam forms a volume of 300 pages, but it must be admitted that much of the information it gives is not only uninteresting but often unintelligible to foreigners who do not happen to have studied deeply the past history of Holland. There is plenty, however, in the exhibition, as we have sufficiently indicated, to interest the student and even the casual visitor.

A PICTURE by a young Polish painter named Smieradzki is being much talked about in Rome at the present time. It is called *The Martyrs*, and represents the persecution of the Christians by Nero, as described by Tacitus. It is probable, an Italian journal states, that this picture will be exhibited in Paris before long.

THE Huguier prize of 600 fr. for anatomy at the Ecole des Beaux-Arts has been awarded to M. Perruchot, a pupil of M. Gérôme.

THE German papers state that the objects sent to Berlin from the excavations in Olympia are now being mounted, and will probably be exhibited some time next month in the Museum. It is proposed to restore several of the most mutilated statues of the collection.

ADOLF NORTHEM, a battle-painter of some note in the Düsseldorf school, has lately died. His principal works all had reference to the Napoleonic wars, and he is chiefly known by several large paintings of the battle of Waterloo.

A COMMISSION has been appointed by the Minister of Public Works in Paris to enquire into the question of the reconstruction of the Tuileries and of the palace of the Quai d'Orsay. MM. Viollet-le-Duc, Cardaillac, Duc and Reynaud are the four architects attached to the Commission.

THE first stone of a monument to Paul-Louis Courier, designed by M. Viollet-le-Duc, was laid at Vézetz, in Touraine, last Sunday.

THE erratic French artist Gustave Courbet, who has been living at Vevey, in Switzerland, since he was exiled from France on account of the part he took under the Government of the Commune, is said to be organising an exhibition of his works in the country of his adoption. Courbet's pictures are prohibited wares in France—even reproductions of them are not allowed to be sold. This will doubtless make their exhibition in Switzerland all the more popular.

A CORRESPONDENT writes to us:—

"It will be generally allowed that the sole use of a museum, in an educational point of view, consists in having the objects exhibited properly and correctly labelled. This being so, it is matter for great regret that the very reverse should be the case in the otherwise well-arranged Museum of Antiquities in the Guildhall. In a few minutes' examination the other day I observed that all the bronze Celts and a leaf-shaped sword of the ordinary Celtic type are labelled 'Roman,' and a chess-man and two draughtsmen of Scandinavian, Saxon, or Norman make are likewise ascribed to the Romans, while a common clay tripod for supporting pottery in the kiln is placed under a Roman lamp and exhibited as a Roman 'lampstand.'"

AN important work on decorative art entitled *Das Ornament und die Kunst-Industrie in ihrer geschichtlichen Entwicklung auf dem Gebiete des Kunstdrucks* is at present being published in folio parts by the firm of Herr Nicolai, of Berlin. The first number contains twenty-six illustrations from the works of the early German masters, such as Martin and Barthel Schön, Mair von Landshut, Israel van Meckenen, Wohlgenuth, and other engravers, whose names have not yet been resolved, and the examples given enable us to form a very

good idea of the peculiar fantastic ornament, with its lingering reminiscence of the old Scandinavian mythology, that prevailed in Germany in the fifteenth century. The second part, which is not yet out, will deal with the Italian engravings of the fifteenth century, many of the examples being taken from plates that are extremely rare—indeed almost unique. These plates are excellently reproduced by one of the many photographic processes, so that for all practical purposes the copies given have all the value of originals, and industrial artists of all kinds will no doubt find many useful suggestions in them. The work, indeed, is especially designed with a view to the development of art-industry in Germany. The text to the illustrations is written by J. E. Wessely, Keeper of the Royal Cabinet of Prints at Berlin. It is shorter than could be wished, considering the writer's intimate knowledge of the subject. He generally refers students for fuller information to Bartsch and Passavant, books that are not always at the command of the artist workman.

THE STAGE.

"LE BÂTARD."

MONSIEUR TOUROUDE, whose famous piece, *Le Bâtard*, just revived at a Paris theatre, will be seen immediately by many Londoners on their way to the Oberland or the Engadine, was one of those men who present themselves from time to time to contest the supremacy of the accepted masters of their craft. They do work of immense promise, which people busied with these things note and commend—one work, it may be, of immense performance, and for six months the public talks about them. And then it is all over. Every profession knows these men; they are not specially abundant in the profession of literature. Art knows them. They paint a picture which is the talk of dinner-tables, and the new thing at the Academy. It is taken round the country. Mr. Cousens, perhaps, engraves it. All the world subscribes for artist's proofs. It is followed by an inferior work, and again by work hardly noticed at all; and the famous thing itself falls into just that disrepute which belongs to the last fashion but one—the object which has neither the charm of novelty nor the interest of age. The artist has not continued to create. He is a last year's celebrity. The stage itself knows the man. He has drawn the town by a startling performance. He has jumped to the lead in a season. He has made clear

"One point in Hamlet's soul unseen by the Germans yet."

The actors have recognised him. He has gone—as all success goes—to the Crystal Palace to lunch. And then he has absented himself. But in due time he has come back, and the town is occupied with other people's efforts, and it is discovered that his own are less remarkable than was supposed.

Well, M. Touroude was of these men. One day the observers of literary things looked hopefully to his work: the next, the large public had hailed him at the Odéon. The *Bâtard* was triumphant. The public said there was a successor or a rival to Augier, Dumas, and Sardou. Nor did M. Touroude differ largely from the public in that opinion. On the contrary, he was convinced of its truth. Critics pointed out to him the faults of the *Bâtard*—where it was strong, where it was weak. What matter? the public had accepted it. In his subsequent work he repeated its faults, but he did not repeat its merits. He produced other plays, but as far as the popular impression and the critical judgment are concerned—for they both agree—the *Bâtard* is his one drama.

The instinct of a dramatist, so different from that of a novelist, was shown notably in *Le Bâtard*. The story is of the rivalry of two men for a woman's love. They are brothers; the one of them the legitimate and the other the illegiti-

mate son of M. Duversy; but they do not know their relationship. Armand Martin, the elder—the *viveur*—the man whose dishonourable birth has exposed him to associations and misdeeds from which the other has been free, is now enamoured of Jeanne, the young mistress of his brother Robert and the mother of his child. The love of Jeanne is for Robert alone; she cannot listen to the stories to her lover's discredit which Armand Martin, in his desire to succeed him, pours into her ears. It is this that gives rise to the brief passage which proves best of all the dramatic instinct then belonging to the young writer. M. Touroude does not make a violent discussion between the two as to the merits of the absent. Jeanne has heard much, and when she can hear no more she meets the charges neither with argument nor denial, but, with gesture and tones at once of indignation and confidence, utters her lover's name—"Robert! Robert!"—and against the faith expressed in the cry there is no chance for the rival to prevail. This is essentially a dramatic moment; a situation conveyed by a couple of words with which a born dramatist alone can entrust a born actress. It shows the capacity of the one, and tests the capacity of the other. At the Odéon, seven years ago, the actress was found equal to the task; but the actress then was Mdlle. Sarah Bernhardt, who made her fame almost by that cry, and could make it because she brought already there what she has since been more generally recognised to bring to every part—the rare power to understand it, and the emotion proper to it in life, and not the mere conventional expression of it on a stage stifled by tradition. It is the mistake of Mdlle. Lacressonnière, who now plays the part at the Porte Saint Martin—whence from the Odéon the drama is transferred—that she shows too soon by violence and emphasis the way in which Jeanne resents all that is poured into her ears, and she has no means left whereby to express at the one moment how she loathes the attack and revolts from it. The one artist has seen further and deeper than the other.

It is only late in the play that the intention of the author to call out sympathy for the Bastard becomes apparent. Robert has thus far had the audience with him, and M. Touroude is not quite successful in turning it at the last. For a certain detailed truth to nature he has sacrificed the abstract truth one looks for at the theatre. Robert has, indeed, lived with Jeanne, and had a child from her. He pleads with his father that he may marry her. The father remonstrates with him. "Crois-tu," he says, "qu'après avoir oublié ses devoirs de vierge, elle ne foulera pas aux pieds ses devoirs d'épouse?" But Robert's mother is there, and she does from tenderness what the Madame Aubray of Dumas would have done from conviction. Jeanne is to be received. But, the struggle waxing hotter between Robert and Armand, and a fight being now imminent, with fratricide for the result of it, the elder M. Duversy tells Armand that he, like Robert, is his son. And to the end the Bastard suffers his fate. It is M. Touroude's aim to show him as the heir to vice and misfortune.

The actor Faille is, on the whole, as good as was Laray of old in the part of the father, which is after all small, though containing one or two scenes of remarkable significance. But Paul Deshayes, an actor of melodrama, cannot give to the character of Armand the distinction which belonged to Berton. Just as Sarah Bernhardt helped the author in the one great scene of which we have spoken, so did Berton help the author throughout the whole course of the play. He won for Armand an earlier sympathy than the author's work unaided could have given him. Fabrégues, a young man said to be from the south, now takes the part of Robert, which, like that of Jeanne herself, must be sympathetic whether it is meant to be or not. And he brings to it something of the warmth of manner and sonority of voice which Berton the younger found

valuable in the part, but hardly all the chivalrous tenderness which made Pierre Berton here so specially good. FREDERICK WEDMORE.

MR. TOOLE'S fifteen nights' engagement at the Gaiety Theatre has not been thought sufficiently important to be made the occasion for the performance of a new part. *Off the Line*, the *Spelling Bee*, and *Ici on parle Français* make a liberal programme—liberal enough to draw many London and provincial playgoers to these familiar representations. The spirits of Mr. Toole suffer no abatement, and his power over his audience is all that it has been wont to be.

London Assurance is one of two or three comedies which may conveniently be played at any moment when other pieces have failed, but the merit of the comedy itself being granted, the importance of its performance must be allowed to depend on the care with which it is presented, and the general efficiency of the cast. This week *London Assurance* has been seen at the Haymarket, but it has not been seen under favourable conditions. The minor characters are but poorly played, and the chief ones not very happily. Miss Hodson, though an intelligent Lady Gay Spanker, has not the special gifts of demonstrative vivacity which the part wants. Neither Mr. Howe nor Mr. Harcourt—respectable, indeed, as they are—are the best representatives of the parts they play. Mr. Conway, again, is not seen at his best.

MR. EDWARD TERRY, who leaves the Strand, takes a benefit there to-day, and this evening Mrs. Swanborough will have her annual benefit at the same theatre. Miss Jennie Lee will appear at the benefit of Mrs. Swanborough.

MR. H. J. MONTAGUE leaves England for America to-day. He was to make his only appearance in England before his return to the United States at Miss Amy Fawcett's benefit at the Vaudeville on Thursday.

THE Globe Theatre opens to-night for a series of performances in which Mr. J. A. Cave, Miss Lynd, and Miss Pauline Markham are announced to take part. The representations of Mdlle. Beatrice came to an abrupt termination at this house.

THIS evening *Our Boys* reaches its 500th representation at the Vaudeville Theatre.

MR. HARE and his company are leaving town to fulfil engagements in the country.

MR. MOY THOMAS'S novel, *A Fight for Life*, has been dramatised, and Mr. Lyn Rayne has organised a company for its representation in the provinces.

THE annual contest for prizes for recitation in tragedy and comedy was to take place at the Paris Conservatoire late in the present week. The number of competitors for the prizes in comedy was, as may be expected, much in excess of the number competing in the department of tragedy. The competition, of which we shall probably be able to give some account in our next, is always an affair of great interest to all theatrical people in France. Two or three new engagements at the Français and the Odéon immediately result from it.

MUSIC.

WAGNER'S "RING DES NIBELUNGEN."

(Second Article.)

THE *Rheingold*, of which an account was given last week, though closely connected with the works which follow, and necessary for their complete understanding, may still be regarded rather as a prologue than as a constituent portion of the actual drama, which latter consists of the three parts entitled respectively *Die Walküre* (The Valkyr), *Siegfried*, and *Götterdämmerung* (The Waning, or Dusk, of the Gods).

It will be as well to commence our notice of *Die Walküre* with an explanation of the name itself. It is derived from two old German words: *Wal*, those slain in battle, and *kiuren*, to select. Walküren were daughters of Wotan, whose duty it was to bring slain warriors into "Walhalla"—the Hall of Warriors. The word *Wal* is frequently employed by Wagner both in its simple form and as a compound; in addition to the examples already given, we find in the present drama Wotan frequently spoken of as "Walvater."

The connexion between the *Rheingold* and *Die Walküre* does not become apparent until we reach the second act of the latter. It will be more intelligible to our readers, however, if we say a few words about it here. Between the action of the two, an interval of many years is supposed to have elapsed. It will be remembered that Wotan had stolen the ring from the Nibelung Alberich, who had thereupon solemnly cursed it; it had not been restored to the Rhine-daughters, but given to the giants in payment for the building of Walhalla. Fafner, one of the giants, had killed his brother, and taken the treasure, the Tarnhelm, and ring for himself. We learn that Alberich's curse and Erda's warnings had powerfully impressed Wotan, who went to the goddess for further tidings. From her he learns that if the ring should ever return to Alberich's hands Walhalla would be lost; but, as Wotan is allied by treaties with the race of giants, he himself is powerless to regain what he has given. Only a hero who, acting for himself without the help of the gods, should conquer the giant Fafner and obtain the ring can save the deities. Fafner has, by means of the Tarnhelm, assumed the form of a gigantic serpent, and guards the hoard and the ring. Wotan, under the name of Walse, visits the earth and begets two children—a son, Siegmund, and a daughter, Sieglinde. In the former their father hopes for his deliverer; and it is the fortunes of the pair which we shall follow in the present drama.

In order to harden Siegmund for future exploits, Wotan had stirred up against him the race of the Neidings, who had carried off his sister, Sieglinde, and married her by force to Hunding, one of their kinsmen. The first act of *Die Walküre* passes in Hunding's house—a curious dwelling built under a large ash-tree, the stem of which supports the roof, and occupies the middle of the room. Siegmund enters from without, where a storm is raging; he is a fugitive, has lost his arms in combat, and, weary almost to death, throws himself on the hearth and faints away. Sieglinde enters from an inner room, supposing her husband to have returned, and is surprised to see a stranger; for brother and sister have so long been separated that neither recognises the other. Yet an inexplicable sympathy at once unites the pair. She brings him water, and in reply to his enquiries tells him she is Hunding's wife. He, however, merely knew that his sister had been carried off, but was not aware of her subsequent fate. Hunding enters, and a long conversation ensues, of which only the briefest abstract can be given. In answer to Hunding's questions, Siegmund tells what he knows of his own history, and gives his name as Wehwalt, for that misfortune constantly pursues him. He further says that he lost his weapons in defending an unfortunate maiden, whose relatives were marrying her against her will. Hunding hereupon declares himself a kinsman of those with whom Siegmund had been fighting. "My house protects thee to-night. To-morrow arm thyself with stout weapons; thou payest me for the dead." He retires into his bedroom with his wife, and Siegmund is left alone. The room is now dark, save for the fitful light from the dying embers of the fire. Siegmund recollects how his father had promised that he should find a sword in the hour of his deepest need. The fire suddenly brightens up for an instant, and its light shows clearly the handle of a sword projecting from the trunk of

the ash-tree. The flame dies out again; the door of the inner chamber opens gently, and Sieglinde appears. She has drugged her husband's drink, and is come to save the stranger. She shows him the sword-hilt in the stem, and tells him how at her wedding-feast an old man had entered with a sword in his hand, which he had thrust into the tree, declaring that it should belong to him alone who could draw it out. All the wedding-guests tried; but none could move it an inch. Then Sieglinde recognised her father in the old man, and knew for whom alone the sword was intended. After a long and most passionate love-scene, Siegmund declares himself by his true name, draws the sword with a mighty wrench out of the stem, and gives it the name of "Nothung," at the same time saluting Sieglinde as "sister and bride;" they throw themselves into one another's arms, and the curtain falls.

Whether this repulsive detail of the plot is due to Wagner himself or (as certainly seems more probable) to the old legend, I am unable to say. It destroys all sympathy for the guilty pair: and when we subsequently find them paying a heavy penalty for their crime it is impossible not to feel that they have only got their deserts. In the second act of the drama we see how Divine vengeance follows the culprits. The scene of this act is a mountain height. Wotan and his favourite daughter, Brünnhilde (*the Walküre* who gives her name to the drama), are seen in full armour. Wotan, whose morality appears to be of the loosest description, orders Brünnhilde to give the victory to Siegmund in his approaching combat with Hunding. She departs to execute the commission, but returns to tell Wotan to prepare for a conflict himself, for that his wife, Fricka, is approaching, and that a storm is evidently brewing. Fricka enters, and, as the guardian of the marriage-vow, demands from her husband vengeance upon the pair who have transgressed. Wotan, with astounding coolness, asks "What have the pair done that is so bad?" and Fricka indignantly asks her how she is to expect regard for the marriage vow from him, whose conjugal infidelities were notorious. Wotan endeavours to explain to her the necessity for a hero who shall deliver the gods in their need; but she insists that the gods will be the scorn of men if in this instance her honour be not upheld. At last she obtains from Wotan an oath that Siegmund shall fall. Brünnhilde is summoned to hear the decision; she is horror-struck, for she knows that Wotan loves Siegmund. She endeavours in vain to change his purpose, but he dares not relent, and she must obey. Wotan departs, and Brünnhilde, seeing Siegmund and Sieglinde approach, retires behind a rock. Sieglinde is overwhelmed with remorse and despair, and her brother in vain attempts to console her. Brünnhilde solemnly advances, and in a scene of the most exquisite pathos announces to Siegmund his approaching death; he must follow her to Walhalla. He enquires whether Sieglinde will be there, and, being answered in the negative, declares that he will not go. Brünnhilde tells him that the lot is given against him; he trusts to his victorious sword, but she replies that he who charmed it has taken away its charm. She offers to take Sieglinde under her protection; but Siegmund will let none but himself be her guardian, and, rather than leave her, he draws his sword to pierce her heart. Brünnhilde in an agony of sympathy then takes upon herself to reverse Wotan's sentence, and promises victory to Siegmund. Hunding's horn is heard from a distance, and in the fight which ensues, Brünnhilde is seen hovering over Siegmund, and covering him with her shield. As he is about to strike Hunding a deadly blow, Wotan appears in a cloud above, and interposes his spear. Siegmund's sword is shattered against the spear, and Hunding pierces him to the heart. Brünnhilde hastily carries off the fainting Sieglinde, and Wotan with a gesture of contempt says to Hunding, "Begone, slave! kneel before Fricka; tell her that Wotan's

spear has avenged her injuries. Go!" At these words Hunding falls dead on the ground. Wotan then in a terrible rage turns to pursue his disobedient daughter.

The third act opens with the celebrated scene of the "Walküren-ritt," the music of which has frequently been played at concerts in Germany. The Walküren are mustering in stormy weather on the top of a mountain. By the gleam of lightning flashes we see them gather one by one, each in full armour and on horseback, with a slain warrior hanging over her saddle. Brünnhilde enters hurriedly, bringing with her the half-unconscious Sieglinde. She hastily informs her sisters of what has occurred, and begs for their help. None, however, will aid her in disobeying Wotan. Sieglinde begs Brünnhilde to kill her now that Siegmund is dead, but Brünnhilde tells her to live for the sake of the child she is to bear. The instinct of the mother awakes; she implores protection for herself and her child. There is, however, but one place of safety for her—the forest where Fafner guards the Rhine-gold and the ring, and which, on that account, Wotan shuns. Thither Sieglinde is directed. Brünnhilde tells her that she bears in her womb the noblest hero of the world; she gives her the broken pieces of the sword Nothung; he who wields it afresh and wields it shall receive the name "Siegfried."

Sieglinde departs, and Wotan approaches in a thunder-storm. The Walküren in vain try to appease his wrath against Brünnhilde. He pronounces her sentence; no longer shall she be his "Wunschnmaid," to fulfil his wishes; no longer a Walküre: she shall become a mere woman; she shall be cast into a defenceless sleep, and whoever finds her and wakes her shall have her. Her sisters fly from the place affrighted. Brünnhilde entreats her father to surround her with fire, so that only the bravest hero of the world may dare to wake her. The god at length relents, and after a most beautiful farewell scene he closes her eyes in sleep, covers her with her large shield, and summons Loge, the fire-god. Flames break forth which cover the stage, and with the words "Let him who fears the point of my spear never pass through the fire," Wotan slowly departs, looking back regretfully from time to time at the daughter whom he is leaving for ever.

With a true poet's feeling for contrast, Wagner, after the sustained passion and tragic earnestness of *Die Walküre*, gives us in *Siegfried*, the next part of the drama, what a German critic has very happily described as a "heroic comedy." Of this portion of the work it is even more difficult than of the preceding to give any adequate account within reasonable limits, because its interest arises less from its incidents than from the delineation of character. Sieglinde had wandered away to the forest to which she was directed by Brünnhilde; there she had been found in the pangs of labour by Mime, the old Nibelung, the brother of Alberich, with whom we have already made acquaintance in the third scene of the *Rheingold*. The mother had died in childbirth, committing her infant son, Siegfried, to the care of Mime, and giving him the broken pieces of the sword Nothung. At the commencement of the present drama Siegfried has grown to a sturdy youth, fearless, open-hearted, and full of merriment; and the contrast between him and the wily old dwarf, who has reared him with the hope of inducing him to kill Fafner, that he (Mime) may obtain the ring, is admirably developed in the first act. The scene of this act is the cavern in which Mime and Siegfried live. Mime is working at an anvil to forge a sword for the youngster, and grumbling that he can make nothing strong enough. Siegfried rushes in from the forest with a great bear which he has caught, and with which he chases Mime round the cave, crying "Ask for the sword, Brownie!" and laughing at the old dwarf's fright. Mime declares that the sword is ready, whereupon

Siegfried releases the bear, which runs out. The sword, however, proves to be worthless, and breaks at the first trial. Siegfried asks Mime for information as to his parents, and with much difficulty learns from him what he wants. The Nibelung shows the lad the broken pieces of his father's sword, and Siegfried declares that to be the only weapon for him, and orders Mime to repair it at once. This task is too heavy for the dwarf, who has often attempted it in vain. Siegfried goes into the forest again, and leaves Mime lamenting the impossibility of doing what is required. Wotan, as "the Wanderer," enters the cave; and a very interesting scene follows, which it is impossible to condense, and for which, therefore, readers must be referred to the poem itself. At the end of it the Wanderer informs Mime that "only he who has never known fear shall forge Nothing afresh," and that the dwarf's life is forfeit to him who knows not fear. Mime is now, to use his own expression, in a "cursed fix" ("verfluchte Klemme"); he is aware that Siegfried is he who knows not fear, and, therefore, that unless he can teach it to him, his head must fall: on the other hand, none but a fearless one can slay Fafner, and obtain the ring. He resolves to have recourse to cunning, and to poison the youth after he has slain the dragon. Siegfried returns, and finding Mime unable to forge the sword, resolves to do it himself; the scene of the forging occupies the remainder of the Act. He succeeds, as will be anticipated, and, swinging the sword joyfully, calls out, "Look, Mime; this is how Siegfried's sword cuts!" and with one stroke cleaves the anvil from top to bottom.

The second act takes place in the forest, at the entrance of the cave in which Fafner guards the Rhine-gold and the ring. It is night; and Alberich is watching the cave. To him enters the Wanderer; impelled by anxiety as to Siegfried's success, he also has come thither to ascertain how matters stand. His hopes of finding a deliverer in Siegmund have failed; for he had himself assisted his son, whom he had provided with a sword, as was seen in *Die Walküre*. However anxious, therefore, he may be for Siegfried's victory, he will not afford him the least aid; and, to the astonishment of Alberich, he not only disclaims all designs upon the ring, but warns him of the machinations of his brother Mime. Wotan retires; and as day breaks Alberich withdraws into a cleft of the rock. Mime and Siegfried appear; the former points out the dragon's cave, and leaves the youth to await the approach of the monster. Left to himself, Siegfried listens to the sounds of nature, the rustling of the woods and the singing of the birds. Fafner, in the form of an enormous snake, comes out of the cavern, and in the fight that ensues is mortally wounded by Siegfried. With his dying breath he tells the lad his history, and warns him to beware of the dwarf. As Siegfried draws his sword out of the corpse, his hand is moistened by the dragon's blood, which burns like fire; involuntarily he puts it to his mouth, and the taste of it enables him to understand the song of a bird in a tree above him. The bird tells him to go into the cave and take the Tarnhelm and ring. Siegfried obeys; and the bird then bids him beware of Mime, and says that the blood of the dragon will enable him to understand the dwarf's real intentions. Mime reappears, and a most comical scene ensues, in which, in spite of himself, he tells Siegfried that he means to kill him. In the most affectionate tone he assures him that he has always hated him, and that, if he will only taste the drink he has prepared, he will soon be unconscious, and that then he will merely cut his head off. As he becomes more and more importunate, Siegfried raises his sword, and with one blow lays him dead at his feet. Alberich's mocking laugh is heard from his hiding-place. The bird then tells Siegfried that he knows of a charming wife for him; but that she is protected by fire, and "only he who knows not

fear" can find her. Siegfried declares himself to be the fearless one; the bird hovers over him, and then flies off, the lad hastily following.

The third act can be very briefly dismissed. At its commencement the Wanderer is guarding with his spear the path to Brünnhilde's rock. He summons Erda from the earth, and asks for further advice; but her wisdom avails him not, and he sentences her to return to everlasting sleep. Siegfried approaches, led by the bird, which, on seeing Wotan, flies off affrighted. Wotan forbids him to pass, for he knows that who wakes the slumbering maiden will render the gods powerless for ever. The fearless Siegfried, however, will not be denied, and with a stroke of his sword cuts in half Wotan's spear. The god quietly picks up the pieces, and saying, "Go on! I cannot stop thee!" vanishes. The scene changes to the mountain summit seen in the third act of *Die Walküre*. Brünnhilde is lying asleep under her shield. Siegfried comes through the flames, and in a fine scene, of which it is hopeless even to attempt an abstract, wakes her. With their mutual declaration of love this portion of the work closes.

EBENEZER PROUT.

THE distribution of prizes and certificates at the Royal Academy of Music took place yesterday week in the new concert-room of that institution. The Principal, Prof. Macfarren, delivered an address on the past history and present position of the Academy, which, as the recent concerts of its students have shown, is in a high state of efficiency, and the prizes were given by Mme. Christine Nilsson.

It is reported that the Sacred Harmonic Society contemplates next year giving performances of secular and instrumental music in addition to the oratorios with which its name and fame are associated. The wisdom of such a modification in its arrangements seems somewhat doubtful. Those works which produce the greatest effect at the Society's performances are unquestionably the oratorios of Handel; because this composer's music is so broad in character and so simple in its details that it will bear any addition of power, not only without detriment, but with positive gain. But the very large majority of modern compositions—such, for instance, as Beethoven's "Choral Symphony" and Mendelssohn's *Walpurgis Night*, which have been named as among the works which may possibly be given—stand on a totally different footing. Here much depends on the due proportion of the constituent parts of the orchestra, and on the relative strength of band and chorus. Without intending any disparagement either of the Society or of its conductor, it may fairly be said that to balance such a chorus as that which sings at Exeter Hall, in the performance of music in which the voice-parts are not (as with Handel) the most important factors of the music, so large an orchestra is required that the wind should be at least doubled if the strings are not unduly to predominate. If this be done many of the effects are altogether changed; if not, many are altogether lost. In the one case coarseness, in the other a caricature results. For the adequate presentation of such music a band and chorus of only moderate size is much more fitted than the "700 performers" of the Sacred Harmonic Society—a Handelian force *par excellence*.

LAST week a rehearsal was given at St. George's Hall of Mr. J. F. Barnett's *Lazarus*, composed by him for the Hereford Festival, which will take place two months hence. The work is reported to be highly interesting.

THE great event at the approaching Birmingham Festival will undoubtedly be the production of Prof. Macfarren's Oratorio, composed expressly for that occasion, and entitled *The Resurrection*. This work is already completed with the exception of the overture, and its construction, it is under-

stood, will present some novel features. The whole of St. John's account will be recited by Mr. Santley, and this will be interspersed with solos and choruses, including hymns, commenting on the various points of the story.

THE Balfé Memorial performance at the Alexandra Palace to-day is likely to be specially attractive. The *Bohemian Girl* is to be performed, and Mr. Weist Hill will conduct. Mr. Carl Rosa and his company, whose appearance had been announced for this occasion, somewhat suddenly withdrew, and the incident might have caused a serious hitch in the arrangements; the ready consent, however, of popular singers to fill up the vacancies thus left effectually prevented any really serious inconvenience. The proceeds of to-day's performance will be devoted to the endowment of a Balfé Scholarship at the Royal Academy of Music.

VERDI'S *Aida* has been lately produced at the Malibran Theatre at Venice, the principal parts being sung by Mmes. Mariani and Waldmann, and Signori Masini, Pandolfini, and Medini. Owing, it is said, to the heat, the attendance was not very large.

A NEW contralto singer, Frl. Rosa Bernstein, has lately made her first appearance at the Leipzig Theatre with great success, as Azucena in the *Trovatore*. The lady was formerly a pianist at Vienna, but, it having been discovered that she possessed a fine voice, she gave up playing and turned her attention to the stage. We understand that she is contemplating a visit to this country.

On the 8th inst. died, at Mödling, near Vienna, Joseph Dessauer, at the age of 78. He was a pupil of Tomaschek and Dionys Weber, and the composer of many popular German songs. The *Musikalisches Wochenblatt* states that he has bequeathed to the Mozarteum at Salzburg the autograph scores of Mozart's *Don Giovanni* and of the first version of Beethoven's *Fidelio*, which were in his possession.

TABLE OF CONTENTS.

	PAGE
BROWNING'S FACHIAROTTO AND OTHER POEMS, by Prof. E. DOWDEN	99
MARGARY'S JOURNEY FROM SHANGHAI TO BHAMO AND BACK TO MANWYNE, by COURTIS TROTTER	100
PAFWORTH AND MORANT'S ALPHABETICAL DICTIONARY OF COATS OF ARMS, by the Rev. C. J. ROBINSON	101
TODHUNTER'S ACCOUNT OF DR. WHEWELL'S WRITINGS, WITH SELECTIONS FROM HIS CORRESPONDENCE, by the Rev. JAMES DAVIES	102
FOWLER'S ACTS OF THE COLLEGIATE CHURCH OF SS. PETER AND WILFRID, RIPON, by E. PEACOCK	103
LELAND'S PIDGIN-ENGLISH SING-SONG, by A. LANG	104
THIELMANN'S JOURNEY IN THE CAUCASUS, by Major-Gen. Sir F. J. GOLDSMID	105
NEW NOVELS, by Dr. LITTLERDALE	106
CURRENT LITERATURE	107
NOTES AND NEWS	109
OBITUARY: THE LATE PROF. SIMROCK, by Dr. F. HUEFFER	110
NOTES OF TRAVEL	110
A JOURNEY TO VIENNA WITH LORD PETERBOROUGH, AND SECRET SERVICE MONEY UNDER GEORGE I.	111
SELECTED BOOKS	112
CORRESPONDENCE:—	
<i>Elamite Antiquities</i> , by W. St. C. BOSCAWEN; <i>The "Philosophers' Club" in "Daniel Deronda,"</i> by Donald McAlister; <i>Michel Angelo Bibliography</i> , by Joseph Burt	112-113
GERHARDT AND HARNACK'S EDITION OF THE APOSTOLIC FATHERS, by Prof. J. B. LIGHTFOOT	113
CURRENT SCIENTIFIC LITERATURE, by G. F. RODWELL	114
SCIENCE NOTES (BOTANY)	116
VON SALLER'S RESEARCHES RELATING TO ALBRECHT DÜRER, by Mrs. CHARLES HEATON	117
CONZE'S ILLUSTRATIONS IN ARCHAEOLOGY, by A. S. MURRAY	117
ART BOOKS, by Ph. BURT	118
NOTES AND NEWS	119
"LE BÂTARD," by FREDERICK WEDMORE	121
STAGE NOTES	121
WAGNER'S "RING DES NIBELUNGEN," II., by EBENEZER PROUT	121
MUSIC NOTES, TABLE OF CONTENTS, NEW PUBLICATIONS	123-124

NEW PUBLICATIONS.

- Agnew (W. F.), Treatise on the Statute of Frauds, 8vo (Wildy & Son) 25/0
 Aristotle's Nicomachean Ethics, translated by R. Williams, new edition, 8vo (Longman & Co.) 7/6
 Bacon's Map of Turkey and the Seat of War (Bacon) 1/0
 Basil Godfrey's Caprice, by Holme Lee, 12mo (Smith, Elder, & Co.) 2/0
 Brighton Mission Sermons by Aitken, 3 series (Dickinson) each 3/6
 British Manufacturing Industries, Iron and Steel, 2nd ed. 12mo (Stanford) 3/6
 British Manufacturing Industries, Shipbuilding, Telegraphy, &c. 12mo (Stanford) 3/6
 Browne (W. A.), Money, Weights, and Measures of all Nations, 5th ed. 12mo (Stanford) 1/6
 Calendar of State Papers, Domestic Series, 1650, edited by M. E. Gresne, roy 8vo (Longman & Co.) 15/0
 Catalogue Descriptive and Illustrated, of the Fossil Reptiles of South Africa, by R. Owen, 4to (Longman & Co.) 63/0
 Chambers (G. F.), Handbook for Eastbourne, or the Fossil Reptiles of South Africa, by R. Owen, 4to (Longman & Co.) 63/0
 Chronicles and Memorials of Great Britain and Ireland. Ypodigma Neustriae a Thoma Walsingham, roy 8vo (Longman & Co.) 10/0
 Church in Baldwin's Gardens, a History of Thirteen Years of the Church of St. Alban, or 8vo (Hayes) 1/0
 Coles (Oakley), Dental Student's Note Book, 12mo (Butcher) 2/6
 Crocrot's Trustee's Guide, new ed. roy 8vo (Stanford) 7/6
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